REPORT RESUMES

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SEMINAR IN MUSIC EDUCATION.
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A SEMINAR ON MUSIC EDUCATION WAS ORGANIZED TO BRING THE WIDEST POSSIBLE VARIETY OF MUSICAL COMPETENCE AND INTERESTS TO BEAR UPON PROBLEMS IN SCHOOL MUSIC. THE THREE CENTRAL PROBLEM AREAS PUT BEFORE THE SEMINAR WERE (1) DEVELOPMENT OF MUSICALITY THROUGH PLAYING, SINGING, AND CREATING MUSIC, AND THROUGH LISTENING AND EAR TRAINING, (2) CRITERIA FOR SELECTING REPERTORIES FOR PERFORMING AND LISTENING, AND (3) THE DEVELOPMENT OF UNDERSTANDING OF MUSICAL LITERATURE. A TOTAL OF 31 PARTICIPANTS AND 13 OBSERVERS - INCLUDING OUTSTANDING COMPOSERS, PERFORMERS, CONDUCTORS, MUSICOLOGISTS, CRITICS, TEACHERS, SCHOOL ADMINISTRATORS, AND MUSIC EDUCATORS - MET IN SMALL GROUP SECTIONS TO CONSIDER PREDETERMINED PROBLEM AREAS. EACH SECTION ISSUED A REPORT, WHICH WAS MODIFIED AFTER DISCUSSION IN PLENARY SESSIONS. EACH PARTICIPANT RECEIVED A DRAFT OF THE REPORT FOR COMMENT. BASED UPON THE REVISED DRAFTS, THE RESULTS ARE REPORTED IN 10 AREAS--MUSICALITY, REPERTORY, MUSIC AS LITERATURE, PERFORMING ACTIVITIES, COURSES FOR ADVANCED STUDENTS, MUSICIANS IN RESIDENCE, COMMUNITY RESOURCES, NATIONAL RESOURCES, AUDIOVISUAL AIDS, AND TEACHER-TRAINING AND RETRAINING. RECOMMENDATIONS ARE MADE FOR CURRICULUM DEVELOPMENT AND RESEARCH. (JC)

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SEMINAR ON MUSIC EDUCATION

Cooperative Research Project No. G-013

CLAUDE V. PALISCA

Yale University

New Haven, Connecticut

1963

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Preface

Although for formal reasons my name appears as author of this report, my function, except in the introductory chapter, was more that of editor and compiler than author. Each participant in the Seminar was an active collaborator. Particularly the reporters of the six sections, who worked with remarkable skill and speed, deserve much credit for providing me with the basic components of chapters 2 to 7. These were Theodore Strongin, for chapter 2; Allen Sapp for chapter 3; Eric Salzman, for chapter 4; Edward T. Cone for chapter 5; Marcus Raskin for chapter 6; and Mantle Hood for chapter 7. It is their prose as often as mine, and to their ability to capture and communicate the consensus of the sections is owed whatever substance these chapters contain. I am indebted also to the authors of papers, who furnished ideas, points of departure, and outlines for discussion, and whose thoughts and data are often cited without naming the source. The chairmen of the sections are especially to be thanked for discharging so effectively their key functions. They somehow intuited the scope of the vaguely defined areas assigned to them and diplomatically steered the articulate and divergent members of their sections into sweet yet potent harmony. I am grateful too to those who took the time in the midst of August vacations to write me long letters in response to a draft of this report which was sent to each participant: they contributed much to its refinement.

Needless to say, the organization and progress of the Seminar depended upon the cooperation of many at Yale University and in the federal government. I want to particularly thank Luther Noss, Dean of the School of Music, and David B. H. Martin, Special Assistant to the Provost for Governmental Relations, for their encouragement and wise counsel; James P. Lewis of the University Treasurer's Office for expediting financial arrangements; Reuben A. Holden, Secretary of the University, for various favors; Philip F. Sauer for handling housing arrangements; and the staffs of the Graduates Club and Law School for their hospitality and services. My office staff, consisting of Leeman Perkins, Ronald Kidd, and Grace Ann Kone earned accolades for the efficiency, resourcefulness and enthusiasm with which they carried out their duties. Our two main links to Washington, Harold W. Arberg, Music Education Specialist in the Cultural Affairs Branch of the Office of Education, and Joseph Turner, staff assistant in the Office of Science and Technology, were extremely helpful in countless ways, and deserve the thanks of everyone connected with the Seminar. Finally, all of us engaged in music education should be grateful to the generosity of the Office of Education and its Cooperative Research Branch for making possible this first step in what we hope will be a continuing program of research and development in music teaching.

Claude V. Palisca

1. INTRODUCTION

1.1. The Nature of the Project

This report attempts to set down the collective thought of a group of some thirty musicians, scholars, and teachers whose minds were focused for twelve days on the problem of improving elementary and secondary school music. It does not set forth the proof for a hypothesis, or conclusions reached through the examination of evidence. It is doubtful, indeed, if many of the statements made here are subject to positive validation; to limited evaluation, perhaps. The weight and significance of the ideas expressed here derive from the professional competence and integrity of those who originated them. They are distilled from a rich pool of experience and talent. This experience is not limited to education. It includes distinguished achievement in composition, musical scholarship, performance, improvisation, criticism, and administration (see Appendix A). Hardly one of the thirty, moreover, has not been involved in teaching at one or several levels.

The twelve-day Seminar on Music Education held at Yale University between June 17 and 28, 1963, on whose work this report is based, represented a new departure in several respects. It was probably the first time in recent history that such a cross-section of professional interests in music was achieved in an extended conference on music teaching. The participants did not come as representatives of professional societies, unions, universities, or other organizations, but as individuals. In spite of their diversity, the participants had much in common. Each was concerned about music education, but few had participated before in curriculum development. Most, therefore, could view the problems set before them with interested detachment. They could also appraise current practices in music education from a certain distance combined with an intimate knowledge of the musical issues. Most had grown up within the educational system that they wanted to revise. Some felt grateful to this system for laying a good foundation; others looked back and wondered if they had not acquired musical competence in spite of it. But whether satisfied or dissatisfied with their own education, few could see the realities and standards of contemporary professional musical activity reflected in today's schools.

It is the lack of communication between the realms of music education and professional activity implied in this realization that was the main justification for the Seminar. The field of music education has become a far-flung realm with its own traditions, associations, organs, and experts. It has become increasingly difficult for forces outside this complex to influence music teaching. Teachers colleges have tended to promote a certain parochialism by guarding their faculties against the intrusion of those not educated within the system of which they are a part. On the other hand, in spite of frequent attempts by educators to get those outside the field to share in the responsibility for music in the schools, there has been little inclination shown so far toward this kind of cooperation.

Composers have looked down on writing for school performances, leaving most of this to hacks. Bravely inviting imperfect performances or none at all, composers have aimed their works at "crack" musicians only. Musicologists as a group have until recently remained aloof of educational questions, feeling that their main concern is with discovering truth rather than with propagating it among teachers. Performers, working as they do in a fiercely competitive pursuit, have had little reserve energy or time to devote to cultivating relationships with the schools. All of those invited to participate consequently welcomed with enthusiasm the opportunity to take a step in healing the long standing breach created by this mutual isolation.

In music, as well as in other fields, then, the time has been ripe for an alliance between teachers, educational theorists, and practitioners. The carefully deliberated curriculum revision that has been so successfully begun in the physical and biological sciences, and mathematics must be extended to the arts. The object, as in the other disciplines, would be to bring the subject matter and method of teaching in line with our contemporary knowledge and culture.

1.2. The Problem

A casual observer of the current musical scene may not detect signs of such a dramatic change as has swept science within the present generation. Yet the change has been equally deep and explosive.

Composers have generally abandoned the tonally centered, triadically oriented, and metrically regular idiom that has been the rule in western music for at least three centuries. To the average man, however, these remain the limits of what he recognizes as music. Some composers have even abandoned conventional instruments. Contemporary composers have full confidence that they can fulfill the perennial ideals of the artist for expression and beautiful form outside the traditional limits. They have proved with distinguished products that this is in effect possible; musicologists have revealed the beauties and strengths of non-western and early western music, both of which are mainly outside the recent tradition. Should not the recognition of these facts importantly affect what is taught and how?

The United States now is the home of a large school of native composers. There is hardly a college or university campus that does not have on its faculty one or more active composers who have been thoroughly trained both here and abroad. A small number have attained national and international prominence; a large number are known regionally. Teachers, as undergraduates, graduate students or participants in summer workshops, have often come to know the work of these composers through rehearsal and public performance. However, these same teachers, after a brief exposure to the new music, have tended, on entering or returning to their schools, to take up the familiar and standard reportory. Until a Ford Foundation program began in 1959 to place young composers in residence with school systems, the machinery and lines of communication were lacking for the exploitation of the immense resource that the present school of native composers represents.

Musical scholarship in the United States has enjoyed a parallel growth. From the one institution that had awarded the Ph.D. in musicology in 1932 the number by 1963 has risen to thirty-one. Almost every important university in the country now has on its staff at least one trained musical scholar; some support a half dozen or more. In musical research, both historical and ethnomusicological, the United States is now a recognized leader. Yet the results of this activity, measured by courses taken with scholars or fruits of research utilized, has not touched teachers and pupils in the schools.

While the concert repertory, itself slow to change, and, more significantly, the repertory of commercial recordings, have been extended backward into history through the impact of scholarly research, the repertory studied and performed in the schools has been largely insensitive to this broadening influence. The ballad by Leadbelly slickly dressed up by usually inappropriate choral and accompaniment effects is still preferred to a popular song of 1530 in an artful contemporary arrangement by Claudin de Sermisy. Trite cowboy songs still take precedence over the rich store of simply harmonized but unforgettably moving villancicos of sixteenth century Spain. The perennial contents of school song-books--except perhaps for a bow recently to the songs of foreign lands--are distinguishable from those of thirty years ago chiefly by their multicolor art work.

Perhaps no more dramatic progress has been made in any area of music today than in ethnomusicology. From the pervading opinion of not many years ago that the musics of Africa and Asia were primitive and to be classed as varieties of ingenuous folk expressions, a large number of people in favored metropolitan centers today recognize that many ethnic groups in this and other continents possess highly sophisticated and articulate musical cultures, in which, moreover, music is much more closely integrated with the life of their peoples than is ours. Any program of musical instruction in the schools that does not find a place for at least sample studies in depth of some of these musical cultures and their music is turning its back on one of the most compelling realities of our times.

Jazz has attained international recognition as an American art product with distinctly native roots, expressive of our particular mixture of cultures. Jazz remains a popular art that reaches every level of society even though it has become a sophisticated and refined idiom. However, in the average person's experience it has been displaced by music that uses corrupted and watered down versions of some of its elements: show music, popular ballads sung by a variety of sentimental and stylized vocalists, hybrid dance music, rock-and-roll, urbanized country music, and many other such fads. Yet modern improvised and written jazz continues to be cultivated by a large group of dedicated players and admirers. It is the present heir to a precious national heritage, and the best of the past and present repertory should be part of every American's musical experience and education.

The skill, artistic refinement, and number of our performers and organizations have also grown phenomenally. Whereas before World War II, the European musician was the stand-by of American orchestras and opera companies, today hundreds of American-trained musicians and singers are finding careers and employment in Europe, where they are in demand. The public schools have had a share in producing this wave of expert musicians, but more credit is due to the colleges, schools of music, universities and conservatories, which were hospitable in years gone by to the musicians from abroad. Some of the best musicians produced in this country are finding their way into our concert circuits, professional symphony orchestras, opera companies and jazz combos. Many other excellent graduates find teaching positions in the colleges and schools of music. But there remains a large surplus of musicians who for one reason or another do not successfully compete in either field. These musicians are forced into other endeavors, or, in the case of women, they are content to combine housekeeping with some private teaching. Much energy has been dispersed and frustration generated in this way. Graduates in the sciences and mathematics, literature, languages, and social sciences, if they do not choose or cannot find positions in industry and business, teach in schools for at least part of their lives. This is particularly true of women. But music graduates find that the schools offer little challenge for them. Pianists, always in great numbers, are particularly unwanted unless they learn half a dozen other instruments and are willing to subordinate art to public relations. Trained musicians thus do not feed back into the system that produced them. The circle is not completed. A way must be found to promote better circulation and conserve lost energy in our comprehensive system of musical education.

Elementary and secondary music education have fully participated in the growth of music in America. In many school systems, children are now introduced to orchestral instruments in the fourth grade and are given group instruction up through high school. Most high schools have bands, orchestras and choruses that are capable of very respectable performances--after proper rehearsal--of the music placed before them. The skill displayed by these organizations testify to the vigor and leadership qualities of the teaching force that produced them. The growth of band music has been particularly striking. The sale of band instruments in 1962 tripled that of 1949, totalling 450,000 units. 152,000 clarinets alone were sold that year. 85 per cent of all band instruments sold were purchased for school-age children.

Has this feverish and massive activity been matched by a growth of artistic maturity? The answer varies with the teachers in charge of the organizations. Some, blessed with administrative and community backing, have insisted on high artistic standards in repertory and performance; others, the majority, have been trapped by the pressures of public performance and community and student tastes into a deplorable routine that produces mainly superficial results.

It is probably correct to state that the present emphasis on showmanship and mass activity cultivates only a fraction of the friends for good music and amateur participation that a school program should do. Those who teach in colleges know how few of the 152,000 clarinets will find their way to the campus in the students' airline luggage. Reading the clarinet part in the band somehow does not produce that essential attribute of the musician and perceptive listener--the capacity to hear internally a musical line. Even in students who are potentially gifted and intellectually capable, creativity and agility of musical thought and judgment are almost altogether left undeveloped, while fingers and lips are drilled to considerable speed and accuracy. At best students learn some subtleties of interpretation, but these tend to be acquired in terms of a leader's wishes, not as a result of inner necessity or conviction. Rarely do the alumni of the large orchestras, bands and choruses feel adequate to the smaller chamber ensembles they could form to find fruitful and pleasurable application of the musical skills they acquired in school. Initiative and independence have not been sufficiently nourished. A society that prizes creativity, originality, and individualism, seems to have known best how to produce the musical technician, follower, and teammate.

The contradictions signaled here between our musical environment and practices in the schools were felt particularly keenly by the participants in the Seminar, persons at the forefront of contemporary musical developments. Constantly forced themselves to come to terms with musical change, they were well aware that a pronounced cultural lag had spread between the more advanced sectors of musical practice and the content and character of the curriculum. The fervor that characterized the deliberations and drafting of statements during the twelve-day seminar is perhaps the best evidence of the urgency of the problems put before it.

1.3. Related Research

Dissatisfaction with the condition of music in our schools is not a recent phenomenon. Various organizations of music teachers have long been concerned with improvement of method and scope. The realization that elements of challenging intellectual and aesthetic substance are too often lacking in the music curriculum led the Music Educators National Conference, for example, to focus attention in its national meeting in 1962 on "The Study of Music, An Academic Discipline." Two professional societies outside the immediate field of elementary and secondary education, The American Musicological Society and the College Music Society, have also been actively exploring means for strengthening teaching at these levels through their committees on local music, both appointed in 1958. The Ford Foundation recently initiated a program in which carefully chosen young composers are sponsored as residents in a number of selected high schools for the purpose of composing works for the school performance groups and for bringing the students in contact with the live composer. In 1962 this program was expanded through a grant of $1,380,000 to the MENC. "Young Audiences Incorporated" has during the last decade brought a widening music literature, performed by congenial and expert musicians, to many school communities which before relied entirely on recordings and student performances. Some new approaches to the curriculum are being experimentally introduced by several high school teachers who were participants in the Summer Institute for High School Music Teachers held at Bennington College, Bennington, Vermont, in 1960 and 1962, under the sponsorship of the American Council of Learned Societies. Three of these teachers were participants in the present Seminar.

1.4. History of the Project

The original impetus for the Seminar came from the Office of Science and Technology, headed by Dr. Jerome Wiesner, Special Assistant to the President on Science and Technology and from the Panel on Educational Research and Development, which reports to Dr. Wiesner, Dr. Francis Keppel, Commissioner of Education, and to Dr. Leland Haworth, Director of the National Science Foundation. This panel, appointed in 1961, is made up mainly of non-government people representing different aspects of education. It includes an administrator of a school system, Benjamin Willis of Chicago; a state administrator, James Allen, New York State Commissioner of Education; persons responsible for teacher training, such as

John Fischer, President of Teachers College, Columbia University; university scholars in sciences and humanities, for example, Jerome Bruner, Harvard psychologist, and Frederick Burkhardt, President of the ACLS; and persons involved in new curriculum developments, such as the chairman of the Panel, Jerrold Zacharias. One member of this panel, Marcus Raskin, was a participant in the music conference.

The Panel was encouraged to suggest a program of curriculum revision in music particularly by the enormous success of the Physical Science Study Committee high school course, which was the first massive effort in curriculum development. The Physical Science Study Committee grew out of exploratory discussions led by Professor Zacharias of the Massachusetts Institute of Technology. In November 1956 a grant from the National Science Foundation officially launched the project. A meeting of university physics teachers in December of that year reached agreement on the main features of an eleventh or twelfth grade physics course. In the summer of 1957 fifty people participated in an extended work session that brought together university and secondary school teachers, experts on film making, testing, administration, and publication. This group worked on the production of a textbook, laboratory experiments, films, tests, teacher's guides, and a series of paperbacks to supplement the textbook. During 1957-58 the course was tested by eight teachers with about 300 students. The teachers who had been at the work sessions cooperated in the review and modification of the course. In 1958 five universities offered institutes on the course for about 300 teachers. The following year 11,000 students took the course with these teachers. In 1959 700 teachers studied in fifteen institutes and they reached the following year 22,500 students. Institutes have continued every year. Approximately 72,000 students took the course in 1961-62.[1] A non-profit corporation, Educational Services Incorporated of Watertown, Massachusetts, was formed to produce the films and materials needed for the course and to administer the Committee's program. It has since branched into other areas, such as mathematics, biology, and social sciences. It publishes the "Science Study Series," a series of paperbacks that is being extended at the rate of nearly a book a month, and that is now appearing in seven foreign languages. There are about sixty films so far, and new films are constantly under production.

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[1] These facts are taken from Gilbert C. Finlay, "The Physical Science Study Committee" in The School Review, Vol. 70 (1962), No. 1.

The pattern established by the Physical Science Study Committee has been followed with modifications by committees in several other fields. A field that recently received attention is that of social studies, on which a two-week conference was held at Massachusetts Institute of Technology's Endicott House in Dedham, Massachusetts in June, 1962. About 45 scholars and teachers attacked the problem of developing a curriculum in the humanities and social sciences from kindergarten through high school. Rather than revamping the whole curriculum, the conference proposed to supplement present studies. This would introduce the study in depth of a number of primitive societies--the Eskimos, African Bushmen, and Australian Aborigines during the first three grades--an agricultural culture in Mexico in the fourth, the beginning of urban life in Southern Sumeria in the fifth, a Boethian village culture in the sixth. The most recent anthropological and archeological data and techniques would be employed in presenting these, with many films made at the sites studied. For junior high school, an eighth grade course is being developed to present the seventeenth and eighteenth century origins of American culture. It will consist of six interconnected case studies. Packages of documentary material are being prepared, so that the students may piece together for themselves the history of the period, as a historian would have to do, from the raw materials. The social sciences and humanities effort is sponsored by Educational Services Incorporated and ACLS.

With these recent events as a background, the advisory panel recommended that exploratory meetings be held to determine what steps should be taken to launch a program of curriculum development in music. The first of these meetings, held in the offices of the American Council of Learned Societies on November 29, 1962, was attended by representatives of the panel, the Office of Education, ACLS, and five persons who were asked to serve on the planning committee for music: Noah Greenberg, Director of the New York Pro Musica, Kenneth Komaski of the Center for Programmed Instruction, Robert Pace of Columbia University, Lionel Nowak of Bennington College and G. Wallace Woodworth of Harvard University. The last two had already been active in attempts to improve music teaching--Nowak as director of two institutes for teachers held at Bennington College in 1960 and 1962, and Woodworth as chairman of the Committee on School Music of the College Music

Society. From this meeting it was evident that dissatisfaction with current practices in music education was quite general, but that the members of the planning committee shared no agreement as to what steps should be taken to improve the effectiveness of school music programs. It was decided that a two-week conference would be necessary to give sufficient scope to a discussion among persons of such varied backgrounds and beliefs. Meanwhile a number of persons prominent in different fields of music would be asked to meet with the Committee.

Such a larger group met on January 10, again at ACLS headquarters. Many later present as Seminar participants were at this meeting, namely Britton, Greenberg, Hunt, Lowens, McBride, Nowak, Raskin, Sapp, Waldrop, and Woodworth. William Hartshorn and Robert Pace, who could not attend the Seminar because of other commitments, were also present. There were also representatives of government and other groups: Joseph Turner (Office of Science and Technology), Harold Arberg (Office of Education), Charles Whitmer (Head, Course Content Improvement Section, Division of Scientific Personnel and Education, National Science Foundation), and Frederick Burkhardt. Altogether sixteen attended.

Joseph Turner told the group that the Panel on Educational Research and Development was interested in seeing new approaches to music education explored, and Charles Whitmer described the work of the National Science Foundation in science education. The question naturally came up as to whether the experience in science education was relevant to music. It was soon evident that the situation of music in the schools was very different, and the organization of the profession was particularly complex; that there were nevertheless some significant parallels between music and the other areas was also recognized.

The suggestions made at that meeting revolved about several main problems. Several noted the need to raise the level of public taste through the improvement of the literature played by performing organizations. More informed audiences could be developed by focusing attention on music as a literature and by the study of the structure of musical compositions, whether those performed by students or those beyond the skill of school performers. Connected with these was a need for greater emphasis in teacher training on theoretical and historical work as opposed to performance skills. Bold new approaches in elementary teaching that would bring about a maximum of reading proficiency should be tried, it was said, and research should be concentrated on this objective. Repeatedly the utilization of professional musicians and ensembles drawn from the community was advocated as extensions of the school's resources. As for the two-week conference or seminar, it was decided that the participants should be drawn from the principal occupations within music: music educators, teachers, performers, composers, musicologists, critics. Nominations were submitted by all those present.

The third meeting of the Steering Committee on February 22, 1963, brought in several representatives of the jazz field: Mercer Ellington, Billy Taylor, and Clark Terry. Also two composers, Otto Luening and Robert Ward; a recitalist and conductor, Seymour Lipkin; and a writer on education, Martin Mayer, were called in to advise the Committee. Several points not much stressed before now emerged prominently. The dichotomy between concert music and jazz was deplored, and ways to heal the breach were explored. There was much talk of new educational aids and how they might facilitate the attainment of goals that have up to now seemed distant and idealistic. There was a strong feeling that creativity should be encouraged in all children and also in teachers and that this could give children a compelling motivation to learn the basic musical skills of reading and thinking musically. There was a pronounced awareness of the separation of music educators and teachers from contemporary composers and materials. Several expressed their dissatisfaction with the tendency in schools to regard music as fulfilling a recreational function rather than as a central part of the educational process. Finally it was decided that it would be necessary to review the current status in the school of some of these problems.

From these rambling and free-wheeling discussions, there emerged the themes that led to the choice of the six main problems of the six sections into which the Seminar was divided: the substantive problems of music reading, musical repertory and music literature, and the instrumental or operational problems of educational aids, musicians and composers in residence, and programs for talented students.

There were two subsequent meetings of the Steering Committee, which now consisted of Noah Greenberg, Lionel Nowak, Claude Palisca, and G. Wallace Woodworth. These occurred on March 29 and May 11 after it was decided to propose Yale University as the host institution. These meetings led to the adoption of the Seminar's composition and tentative schedule of events.

1.5. Participants

The list of participants was drawn up by the Steering Committee in consultation with Joseph Turner and Harold Arberg from nominations made at the planning meetings. Almost all of the participants chosen were nominated by more than one person, and all were invited by unanimous consent. Invitations were issued by Joseph Turner, through the Office of Science and Technology, because the office of the Seminar at Yale University was not established until May 3, the effective date of the contract.

The following were the participants and their professional occupations and affiliations:

Adele Addison--concert and opera soprano;

Herbert Alper--teacher, District Supervisor of Music, Farmingdale, New York, Public Schools;

Howard L. Boatwright, Jr. --composer, theorist, violinist, conductor, Associate Professor of the Theory of Music, Yale University;

Henry Brant--composer, Professor of Music, Bennington College;

Allen P. Britton--music educator and historian, Associate Dean, School of Music, University of Michigan;

John Carton--teacher, Music Supervisor, Ayer, Massachusetts, Public Schools;

Edward T. Cone--composer, pianist, critic, Professor of Music, Princeton University;

Mercer Ellington--jazz arranger, composer, commentator, WLIB, New York;

Lukas Foss--composer, conductor, pianist, Director, Buffalo Symphony;

Noah Greenberg--conductor, editor, Director, New York Pro Musica;

Thomas Hilbish--teacher, Director of Music, Princeton High School;

Mantle Hood--ethnomusicologist, Director, Institute of Ethnomusicology, University of California at Los Angeles;

Evelyn Hunt--teacher, Head of Music Department, The Dalton Schools, New York;

Milton Katims--conductor, violist, Director. Seattle Symphony;

Leon Kirchner--composer, pianist, Professor of Music, Harvard University;

Irving Lowens--musicologist, critic, librarian, Assistant Head, Reference Department, Music Division, The Library of Congress;

Otto Luening--composer, Professor of Music, Columbia University;

William B. McBride--music educator, Professor and Head, Music Education, Ohio State University;

Earnestyne Mannatt--teacher and educational administrator, Assistant Superintendent of Schools, Central Elementary District, Los Angeles, California;

William J. Mitchell--theorist, musicologist, Professor of Music, Columbia University;

Lionel Nowak--pianist, composer, Professor of Music, Bennington College;

Claude V. Palisca--musicologist, Associate Professor of the History of Music, Yale University;

Marcus Raskin--lawyer, amateur musician, educational researcher, Fellow, Institute for Policy Studies, Washington, D.C.;

Jerrold Ross--music educator, Chairman, Department of Music Education, New York College of Music;

Eric Salzman--composer, critic, Music Director, WBAI-FM, New York;

Allen Sapp--composer, Professor and Chairman, Department of Music, State University of New York at Buffalo;

Theodore Strongin--critic, The Knickerbocker News, Albany, New York;

Billy Taylor--jazz pianist, composer, commentator, WNEW, New York;

Ronald B. Thomas--teacher, Director of Music, Nanuet, New York, Public Schools;

Gid Waldrop--conductor, Dean, Juilliard School of Music;

G. Wallace Woodworth--choral director, organist, Professor of Music, Harvard University.

A short biographical sketch of each participant may be found in Appendix A.

1.6. Observers

The following attended as official observers:

Harold W. Arberg--Specialist for Music Education, Cultural Affairs Branch, U.S. Office of Education;

Nathan Broder--President, American Musicological Society;

Robert B. Davis, Madison Project in Mathematics, Syracuse University-Webster College;

Edmund A. Cycler, specialist in European music education, University of Oregon;
Bernard Fitzgerald--Director, MENC Contemporary Music Project for Creativity in Music Education;
Chester G. Hall, Jr.--Vice-President, Electronic Teaching Laboratories;
Herbert Haufrecht--Director, Young Audiences, Incorporated;
Vanett Lawler--Executive Secretary, Music Educators National Conference;
John Lorenz--Director, Division of Continuing Education and Cultural Affairs, U.S. Office of Education;
John M. Mays, Program Director for Mathematics and Physical Sciences, Course Content Improvement Section, National Science Foundation;
Kevin Smith, Executive Producer, Educational Services Incorporated;
Robert Trotter--President, College Music Society;
Joseph Turner--Staff Assistant, Office of Science and Technology.

1.7. Procedure

Because of the number of problems brought up at the planning meetings, it was decided that the Seminar would have to be divided into subsidiary groups. The smaller size groups, experience showed, would also promote freer discussion. Six Sections were therefore appointed by the Steering Committee: three meeting mainly between June 17 and 22, and three between June 24 and 27. The composition of these sections is shown in Appendix B. The problems assigned to the six sections were: Section 1: Making, Reading and Writing Music; Section 2: Repertory in its Historical and Geographical Contexts; Section 3: The Development of Understanding of Musical Literature; Section 4: Utilization of Composers and Performers in Residence; Section 5: Exploitation of New Educational Media, such as Films, Tapes, and Programmed Instruction; Section 6: Development of Courses, Resources, and Activities for Performing Students. A chairman and reporter were appointed to each section.

After a section had come to a consensus on its recommendations, these were drafted by the reporter and presented to the plenary body for discussion. The report was then reviewed, modified, and refined point by point by the section. A final draft was submitted by reporters on the last day. The six reports are the basis of Chapters 2 to 8 of this report. Sometimes the content is freely interpreted; often it is paraphrased; occasionally long passages are incorporated verbatim.

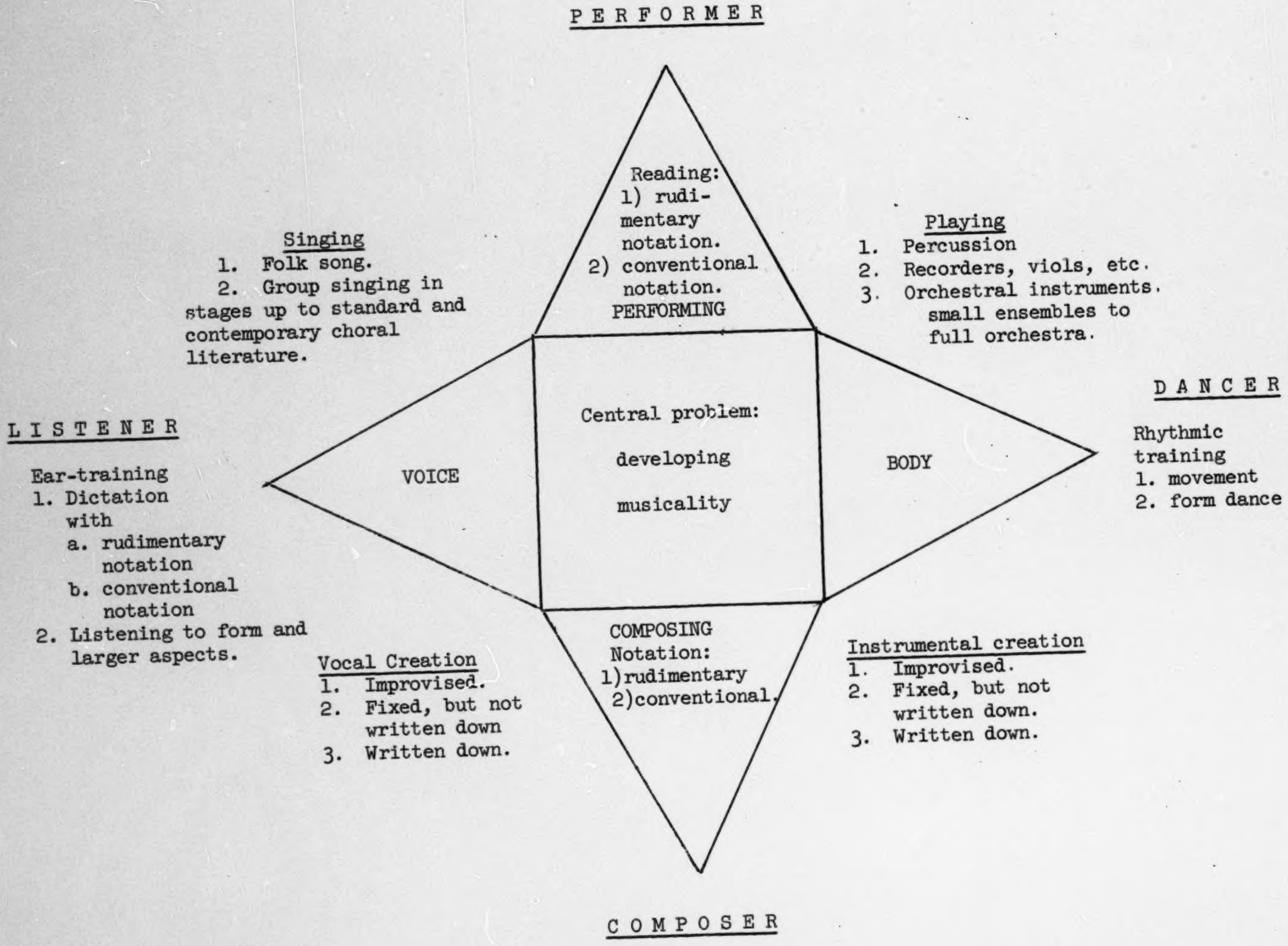
The plenary sessions served the function of permitting the participants to receive information and to debate proposals submitted by the sections. The first plenary sessions of each week were devoted to six working papers outlining the state of educational practice and theory relative to the six topics. A plenary session on the evening of the third day heard a paper by a guest speaker, Dr. Edmund Cykler of the University of Oregon, on recent developments in European music education. A plenary session during the morning of the fifth day was devoted to presentations by Dr. Robert B. Davis of the Madison Project in Mathematics, Dr. John M. Mays, Program Director for Curriculum Development in Mathematics and Physical Sciences of the National Science Foundation, and Mr. Kevin Smith, Executive Producer of Educational Services Incorporated. The afternoon was spent in viewing selected music education films presented by Dr. Harold Arberg. On the seventh day the reporters of the first three sections presented preliminary reports, and these were discussed at some length. On the next to the last day, the reporters of the remaining three sections presented for discussion their reports. On the afternoon of the final day the chairmen or reporters of each section gave an account of the modifications made in the reports and reviewed the main points. The reports were not accepted by vote, and therefore no unanimity or plurality is assumed for the recommendations except insofar as this existed within the sections.

Two evenings were used for musical supplements to the discussions. One was a demonstration discussion of early music in the schools by Lee Howard, Director of the Neighborhood Music School of New Haven, assisted by the Neighborhood Players. This was followed by the playing of tapes recorded at a workshop on 15th and 16th century music led by Noah Greenberg. On another evening tapes were presented by Gid Waldrop of selected works composed by Ford Foundation composers-in-residence at several school systems. These two evenings were scheduled to coincide with discussions on the one hand of extensions of the repertory, and on the other of musicians-in-residence. Informal evening sessions also heard compositions written and played by students of the Farmingdale and Nanuet, New York, schools, and performances by the Princeton, New Jersey, High School choir.

The Seminar was assisted by a small staff consisting of an administrative assistant, a secretary, and a night typist. Abstracts of plenary discussions, of papers, drafts of preliminary reports, and internal section papers were mimeographed and delivered to participants and official observers the day following presentation.

Final versions of the six reports were mailed to participants and official observers following the close of the conference. A preliminary draft of the present report in mimeographed form was submitted by mail to participants for suggestions. Those suggestions that seemed to harmonize with the spirit of the discussions in the Seminar were incorporated in the final draft.

Figure 1


PERFORMER
Reading:
1) rudimentary notation.
2) conventional notation.
PERFORMING
Singing
1. Folk song.
2. Group singing in stages up to standard and contemporary choral literature.
Playing
1. Percussion
2. Recorders, viols, etc.
3. Orchestral instruments. small ensembles to full orchestra.
LISTENER
Ear-training
1. Dictation with
a. rudimentary notation
b. conventional notation
2. Listening to form and larger aspects.
VOICE
Central problem:
developing
musicality
BODY
DANCER
Rhythmic training
1. movement
2. form dance
Vocal Creation
1. Improvised.
2. Fixed, but not written down
3. Written down.
COMPOSING
Notation:
1)rudimentary
2)conventional.
Instrumental creation
1. Improvised.
2. Fixed, but not written down.
3. Written down.
COMPOSER

2. THE DEVELOPMENT OF MUSICALITY

2.1. Musicality

The development of musicality is the primary aim of music education from kindergarten through the 12th grade. Musicality is universally understood by musicians, but it is a quality difficult to define. The analogous quality with respect to language would be verbal ability. Essentially it is the capacity to express accurately through pitch and time the mental image of a musical idea. Conversely it is the capacity to grasp in its completeness and detail a musical idea heard. It can be assumed that a degree of musicality is a natural attribute of everyone. For each pupil there is a way his particular share of it can be tapped and developed.

Since in most people this ability is only approximate, its cultivation is a continuous effort throughout a person's musical education. However a basic musicality should be developed before the teaching of skills of reading, notation, composing, or analysis is attempted. For all of these skills become mechanical and meaningless without it. As the teaching of reading and writing music progresses, corresponding progress should be expected in the ability to express and grasp musical ideas. With the growth of this capacity, greater attention can be given to the musical ideas themselves.

Section 1 of the Seminar set itself the task of establishing the basis for a curriculum in which musicality would be the main objective to which the development of various musical skills would constantly refer.

2.2. Curriculum Basis

Musicality is developed through vocal and instrumental performance, bodily movement, attentive listening and ear-training, and vocal and instrumental creation, both improvised and written. These must be understood as components of a simultaneous and continuous process (see Figure 1).

2.2.1. Performance and Movement

At first folk and other songs appropriate to the age level are sung and learned by rote. Gradually this leads to the singing from notation.

Creative rhythmic movement in response to music should be introduced early. Bodily movement can be a preparatory stage for performing on instruments.

The first instruments must be of the highest quality. First rate instruments will themselves provide strong motivation for the student to master them. Genuine musical materials are powerful and explosive; they inspire enthusiasm about the act of learning and making music. Instrumental performing starts with simple instruments, rhythmic ones at first, then pitched instruments such as the recorder. Viols, were they commercially produced in large numbers, could be advantageously begun before other string instruments because they avoid many of the difficulties presented to the beginner by the violin, viola, and cello. Homemade, primitive instruments and those from other cultures are recommended too, but they must produce a good tone. At the proper time the student is introduced to the standard orchestral, band, and keyboard instruments.

2.2.2. Creative Activities

A correlative of prime importance to performing is creating music. It should accompany the other activities from the outset. Improvisation, inventing fixed music not written down, inventing music recorded on tape, composing in written notation: these must be continuously cultivated from the earliest grades. Composing is an important learning tool, a sure developer of musicality in students at all levels of talent and age. Indispensable and integral to composing is the rehearsing and performing of all student work. Compositions, for this reason, should be written for the forces at hand and for the skills available.

The young child is encouraged to invent his own system of communicating his compositions to others in writing. At first the student finds simple symbols for up and down, loud and soft, slow and fast, and for other ingredients in his creations. The desire to have others play his work accurately awakens his interest in a more precise notation. He is thus led to learn the standard notation.

Among the kinds of musical creation appealing to children and beneficial to them are those which link music to dramatic performances. Classes should improvise fragments of drama with music and dance. Miniature operas or musical plays can be exciting collective class projects.

The prime intent of these should be musical experience for the participants and not entertainment for spectators.

2.2.3. Listening and Ear-Training

Listening must be regarded as another learning activity, not as a means of relaxation and recreation after the rigors of other studies. All kinds of music should be presented to children from the earliest years, not merely what passes as children's music. It must be emphasized that listening also goes on outside the school. By the time the child is ready for school, he has been conditioned by quantities of background music and music heard at home. The ubiquitous flow of music in stores, restaurants, elevators, television, and motion pictures is so insidious in its influence that a child of five comes to kindergarten unconsciously prepared mainly to ignore it. The teacher must recognize the nature of this pre-school and continued out-of-school conditioning, so as to know what of it to use as points of departure. Teaching must start from where the child is.

Ear training should begin in kindergarten and continue through all levels of music education. At first it takes the form of remembering and reproducing melodies and musical elements heard. Once conventional notation has been introduced, dictation and sight singing become means for mastering the notation while refining the hearing. In ear-training there should be emphasis not only on pitch and rhythm, but also on other musical elements: timbre, dynamics, tempo, duration, form, style. Indeed all listening should aim at ear-training.

2.3. Methods

The student should be guided to think of music in the way the finest musicians do. Within the limitations of his skills--and to the highest degree practical--the student then operates on all fronts as if he were a totally experienced, all-around musician. The child becomes involved in a microcosm of all of a professional's preoccupations. His rhythm is expected to be accurate, his conducting beat firm, his tone clearly produced.

Everything must be done honestly, well, and with a flair. The pieces or fragments of pieces written by students at all levels should be performed with care. The student in the chorus is not permitted to ooze through; he is expected to be in command of his part and to sing it alertly. When the child studies a work apart from performance, he is given the materials a historian would want to have at hand, because he should apply the same criteria.

No activity in this general guide is specified for a particular level. In general the principle is to introduce each activity as early as practicable. Certain grades of skills are acquired in conjunction with each activity. Over a broad span of time there must be no inbalance in the cultivation of the various activities: composition, singing, bodily movement, instruments, listening and analysis, ear training.

As the activities grow gradually more complex, so does the intellectualizing of them through notation, analysis, and theory. Theoretical concepts should not be introduced apart from musical experience. Abstracting an idea from the rich flow of total involvement, if done at the wrong time, can sabotage the student's musicality. The musical response must precede the compartmentalizing of the elements in it.

The music class must be recognized as a laboratory whose purpose is learning by means of physical exposure to music, by means of experimenting with making music. The classroom should not be a museum which merely preserves and disseminates correct facts and attitudes.

2.4. Repertory

A balance within a wide variety of musical fare is desirable. The objective is to enable the student to understand and evaluate in his own terms all kinds of musical experience. He must recognize the different functions of music--background, symphony, stage, chamber, folk, dance--and the way the function interacts with the style and form. Jazz, which some are reluctant to admit as an integral part of the curriculum, is one of the finest vehicles for the improvising-composing-performing complex. The student must learn that each kind of music can have value esthetically, but each requires a different mode of attack, whether for the participant or listener. Eventually the degree of imagination with which he responds in his adult life to music new to him will be a measure of the effectiveness of his musical education.

The detailed investigation of the question of repertory was the task of Section 2 of the Seminar and the results of its work is presented in Chapter 3.

2.5. New Materials

New materials, as well as new ways of teaching, will be needed for a curriculum based on these principles. Much research will be required to devise, produce and distribute these materials. Most present texts and materials are inadequate to the objectives outlined. In creating and testing new materials, practicing musicians of the highest caliber must always be enlisted as collaborators. Some research projects recommended are outlined in Chapters 7 and 9.

Appropriate musical instruments and sound-making objects for the earlier grades, texts, slides, films, tapes, records, many other audio-visual aids will be needed. These are treated in Chapter 7, based largely on the work of Section 5, which was assigned the task of considering this area.

Language used in teaching music must be thoroughly reviewed and analyzed. Many musical terms current have been bent through abuse. Others no longer are applicable. The vocabulary of musical description must be purified to avoid the waste of valuable learning time.

2.6. Teacher Training

Trained musicians are needed to carry out these curricular goals. Only teachers trained in music should eventually be teaching music in the schools. Meanwhile, it is acknowledged that this recommendation is not immediately feasible. The burden of music teaching in the elementary schools now falls on the classroom teacher. She as well as non-teaching musicians in the community and specialized music teachers, need to be retrained for their tasks in line with the recommendations made in this report. Some suggestions for a program of teacher training and retraining are made in Chapter 8.

3. MUSICAL REPERTORY IN ITS GEOGRAPHICAL AND HISTORICAL CONTEXTS

3.1. The Present Repertory Reviewed

If the goal of elementary and secondary music education is to awaken, increase, and refine the child's natural sensitivity to music, then the repertory used in most school systems in the United States is ill chosen. It fails in the following respects:

(1) It is of appalling quality, representing little of the heritage of significant music.

(2) It is constricted in scope. Even the classics of western music - such as the great works of Bach, Mozart, Beethoven - do not occupy the central place they should in singing, playing and listening. Non-western music, early western music, and certain forms of jazz, popular and folk music have been almost altogether neglected.

(3) It stunts the growth of musical feeling because it is so often not sufficiently interesting to enchant or involve a child to whom it is presumed to be accessible. Children's potentials are constantly underestimated.

(4) It is corrupted by arrangements, touched-up editions, erroneous transcriptions, and tasteless parodies to such an extent that authentic work is rare. A whole range of song-book arrangements, weak derivative semi-popular children's pieces, and a variety of "educational" recordings containing music of similar value and type, are to be strongly condemned as "pseudo-music." To the extent artificial music is taught to children, to that extent they are invited to hate it. There is no reason or need to use artificial or pseudo-music in any of its forms.

(5) Songs are chosen and graded more on the basis of the limited technical skills of classroom teachers than the needs of children or the ultimate goals of improved hearing and listening skills. This is one of the causes of the proliferation of feeble piano and autoharp accompaniments and of "sing-along" recordings.

(6) A major fault of the repertory of vocal music stems from the desire to appeal to the least common denominator and to offend the least possible number. More attention is often paid to the subject matter of the text, both in the choice and arrangement of material, than to the place of a song as music in the educational scheme. Texts are banal and lack regional inflection.

(7) A rich treasury of solo piano music and chamber music is altogether neglected.

(8) The repertory is not properly coordinated with the development of theoretical and historical insights.

(9) No significant amount of music composed by children, particularly the children being taught, is included or treated seriously.

In view of these conditions a wholesale renewal of the repertory of school music, both for performing and listening, is called for. A vast body of excellent, appropriate, and authentic music from every part of the world and from the entire range of musical history is now available. Much of the present repertory is still usable if it is restored to its original and authentic state. There is no reason, for example, why monophonic songs should not be sung monophonically. Melodies which are not easily harmonized by the few chords on the autoharp or within the teacher's glossary need not then be avoided. The problem of translated texts could often be solved by leaving them in the original language. This would result not only in a preservation of the color and rhythmic emphasis of the original but also would excite a certain interest in and sympathy for other languages and peoples.

Much of the passion for arranging among educational editors is born not from a dearth of authentic music suited to the voices and instruments available but from a wish to cater to the taste for the familiar. A great deal of the rash of arrangements does, however, stem from an ignorance of the existing secondary sources of authentic music. This can be overcome through re-education of teachers (who sometimes become editors) and through the publication of authentic music for school use. The term "authentic music" is to be construed as excluding most stylized commercial arrangements but not certain valid recreations of the material. The test is not narrow anthropological realism but musical quality and validity.

For example, slick choral arrangements of folk songs, full of humming accompaniments, artful syncopations and crescendos would be excluded, but settings by Bartok and Brahms may be perfectly in order.

3.2. Categories of New Repertory

In considering a program of renewal and extension of the repertory for school performance and listening, it is useful to distinguish several ways in which repertories can be built and organized. To be easily retrieved by teachers, materials need to be organized in collections following some kind of principle. Another reason for classification is the necessity of calling upon specialists to gather and edit the musical content.

Chronology should be rejected as a principle for the kind of repertory organization under consideration here. Formal historical surveys of music, whether through listening or combined listening and performance, are better left to colleges and graduate schools. This need not exclude the organization of repertories around some historical condition, such as sixteenth century a cappella music, or baroque thoroughbass music.

Classification of the whole repertory according to age groups is a dangerous procedure because of the perennial habit of adults to underestimate the capacities of children.

The formation of repertories around the socio-economic social grouping, geographic location or ethnic content of a school community would be desirable. This is not to suggest that repertory should vary with the tastes of local parent-teachers associations. If the school has any responsibility to community taste, it should be in the direction of improving and broadening it, not following it.

Repertories may fruitfully be organized, however, according to broad musicological categories or according to educational functions. These two modes of categorization were particularly explored during the Seminar.

A hypothetical division of the whole repertory may be made using a terminology adopted from the musicologist Charles Seeger: art music of the West, popular, folk, tribal, hybrid, and non-western musics. Each of these needs to be thoroughly explored in terms of the sensitivities and attitudes of children of various ages from kindergarten to the sixth grade. After this stage, the relevance of the music to the musical studies at hand should be the main criterion.

It would be a mistake to shy away from music that at first exposure seems exotic. Experimental evidence has been accumulated, for example, to show that American elementary school pupils can be taught Javanese and Balinese music on imported native instruments with ease and to the delight of the participants. Renaissance music has been shown to be equally viable, even with students registering initial aversion and certainly with those not previously exposed to it. Standard written-out jazz pieces offer another example of an unused category of potential school music. By this are not meant stock arrangements of popular dance music now favored by high school "stage bands." Jazz, a unique American contribution, represents a highly developed form of popular art that should be used as any other music, and not introduced into the repertory through circumlocutions or merely for entertainment. These are only a few examples of the rarely tapped categories of musical repertory that can serve educational objectives. Moreover, it cannot at all be taken for granted that the concert repertory - from Byrd to Bartok - is accepted in the majority of schools. Much of this concert repertory constitutes an under-developed educational resource. In exploring these new resources, specialists should always be relied upon for the scope of their knowledge of these categories and critical regard for authenticity.

Another approach to the renewal of the repertory may proceed from the point of view of its destination in the program of music activities.

A conscientious search needs to be made for appropriate music for particular student performing media ranging from solo instruments to large vocal and instrumental organizations. This repertory would have to be roughly classified according to difficulty also.

A repertory for listening during the earliest years should be designed to cancel out the anesthesia induced by indiscriminate use of background music and to retune the ears to the active, not merely passive, reception of music. A technique of saturation in depth--that is, of systematic repetition--for this purpose would require a special repertory of durable works. For later stages of learning, the listening repertory should avoid organization according to schemes external to the learning sequence such as chronological or sociological, when these considerations are not in the foreground. Surveys of one kind or another are to be discouraged. Rather the aim should always be intense experience and immersion in depth; hence choice of material is critical.

Another repertory that merits attentive selection is that brought into the school by community and touring musicians or by those belonging to various ethnic groups. The symphony orchestra at its regular as well as children's concerts, "Young Audiences" visiting ensembles, recitals and demonstrations by touring or community solo players and ensembles: these are sources of music that should exploit areas of the repertory not usually associated with children's consumption.

Still another category of repertory that needs careful surveying is that of the reference library for private exploration. This should include recordings for all ages, and, for students who can read notation, a wide variety of music not used in classroom study.

The accumulation of functional repertories, of which these are some examples, will require long term collaboration of musical connoisseurship and pedagogical experience.

3.3. Practical Recommendations

A number of short term projects are recommended.

3.3.1. Collections of Music

The preparation of new sets of musical collections for school use. These would embrace vocal, instrumental and mixed pieces of music. They would include music of many countries and style-periods and attempt to illustrate other less conventional groupings, such as entertainment music, creation in music, dance music, or improvisation. Each collection would take the form of a package including a teacher's manual, the student's materials, parts and scores, supporting audio-visual aids and collateral or supplementary resources. Several specific collections are suggested:

(1) A collection of monophonic songs which might include excerpts from the collection of Alfonso the Wise, chants, folk-songs and non-western melodies.

(2) A collection of canons drawn from all countries and styles, as diversified as possible, and aimed at getting away from the round into

more sophisticated examples, such as pieces by Oswald von Wolkenstein, Josquin des Pres, from early American singing schools, and by 20th Century composers.

(3) Collections of 2, 3, and 4 part polyphonic music of all styles and periods. These books would be collated with accompanying recordings which place the notated music in an authentic stylistic frame of reference for both student and teacher. These manuals and books should be made flexible by having them expandable or using offprinted sheets which could be filed. This new repertory--and elaborations along the lines suggested above--is available; it is good and it is eminently suitable to inductive processes by which children might learn to read. These and other materials of similar character would serve one comprehensive part of the elementary school program.

3.3.2. Commissions to Composers

The commissioning of experienced composers (as distinct from the younger Ford Foundation men who are writing ensemble works) to write additions to the teaching materials, particularly canons, and two and three part polyphony. In areas such as these there is a deficiency of materials. There has been some composition appropriate to the needs of a revised curriculum but relatively little.

3.3.3. Film Series

The preparation of a series of films dealing with the musical cultures of the world which would help to make vivid those associations of sound and sight and body movement which are fundamental, for example in many Southeast Asian cultures. Films, unless radically improved in sound quality, will need to be reinforced by taped illustrations.

3.3.4. Library Materials

The preparation of a library of reference materials somewhat similar to the Carnegie kits of former times. It is recommended that about three hundred schools be given what amounts to a library of musical materials--the library to contain no less than three different samplings of materials for purposes of experiment. This library could range in size from a small, mobile unit of the bookmobile type to a larger fixed packet including encyclopedias, scores, tapes, special recorded examples of a documentary character, and films.

3.4. Implications of the New Repertory

A broadened repertory and a commitment to giving children intensive contact with music mean that music teachers are going to need vastly more musical literacy. The floor of what is acceptable in the way of working information and skill has to be raised. A stiffening of standards of musicianship and literacy must occur immediately, not only in the music specialist but also in all teachers. A sharp and fresh look at the quality and kind of theoretical and historical instruction presently offered in universities and conservatories is indicated. If the changes in repertory and method contained in this proposal are to be effective, teachers will have to return to study more history and theory.

In summary, the repertory as practiced today fails to lay the basis for intense musical experience. It is far too constricted and it is unimaginatively related to the development of performing, listening, and writing skills. A major assault on rebuilding it is imperative. There exists appropriate material from many styles and periods which would provide a successful basis for inductive acquisition of reading and writing skills and also lay a ground work for good taste. A new repertory aimed at the music student and not at the teacher, conceived as fluid rather than static, can be evolved. Without it true major reform is problematic.

4. DEVELOPMENT OF UNDERSTANDING THROUGH LISTENING

Of the three main components of the curriculum--composing, performing and listening--perhaps the more difficult for the teacher to guide is the last. Here there is no overt activity to engage the attention of the student and no physical technique or audible result for the teacher to observe and correct. Because this is the case, some music educators and musicians would play down the role of listening in school music. Those who would do so point to the success scored in the past of different types of activity-learning in music, whether through playing, singing, or composing. They point on the other hand to the mistaken concepts and chicanery that is characteristic of "music appreciation" programs. The defenders of a listening program acknowledge that so far it seems to have had little success below the college level, but they would attribute this to the lack of proper guidance in the classroom owing to the insufficient knowledge and skill of teachers and those who train them.

There are important justifications for devising an effective listening program. Unless there is some unpredictable turnabout in the way music is used in the western world, there will continue to be a division between those who are members of the audience most of the time and those who are the producers of music. This inevitably creates a gap between laymen and experts. Some of this gap can be closed by making every layman, at least in a small way, a musician. Still, only a small number will become sufficiently musicians to be equal to what the professionals are doing. Between what the average performing student will have accomplished by the time he leaves high school, assuming a well rounded participation in musical activities, and what the professional on the concert stage will be doing, there will remain a considerable lag. It might be said that this would also be true of the high school graduate vis a vis the nuclear physicist or professional mathematician. The parallel is only partly valid, since the composer of a large and complex work demands of his listeners an understanding of that work in its totality; the scientist or mathematician is satisfied with some appreciation on the part of laymen of the nature of his accomplishment.

The musical layman has the capacity for a deeper understanding, but he must be brought up to that level from the stage of comprehension that pure activity can achieve.

It has been suggested that this kind of comprehension can be gained in connection with performance and composition. These two other components should indeed remain intertwined with listening throughout a large part of the child's experience. But at a certain stage, which is approached at the junior high school level, the child is ready to absorb ideas and concepts at a faster rate than he is inclined to learn complex skills. It is at this point that it becomes more efficient to separate listening from performing activities by allotting, if not separate teachers and classrooms, at least long stretches of time to it. At the high school level, because the competence necessary for participation in creative and performing activity increases, and the demands on the leader of these activities increase proportionately, it will usually be most effective if the listening program is confined to separate classroom courses and entrusted to qualified teachers. Performance and creative work can be occasionally utilized in such classes but only with students sufficiently advanced in these areas to make a positive contribution. It is at this level that music as a literature becomes a serious subject for study on a par with the literature of a language.

Section 3 was assigned the task of developing a program particularly in listening. In agreement with the consensus of the other groups, it urged the adoption of the "immersion-in-depth" approach through which the student would be confronted with a limited number of works of high quality in their totalities. It is felt that imaginative teaching based on this method will induce the excitements and challenges of musical experience in listening even without concurrent physical participation.

4.1. General Principles

A number of general principles were agreed upon:

4.1.1. Teachers' Qualifications

Musical instruction at all levels should be in the hands of qualified music teachers. An effective listening program presupposes teachers who know and understand the monuments of musical literature, past and present. Only teachers who are themselves sensitive to the beauties and significance of all kinds of good music will be able to arouse this sensitivity in pupils.

4.1.2. Place in the Curriculum

A continuous sequence of graded listening experiences should be devised for the six grades of elementary school and the first two years of junior high school. At least a year in music literature should be offered in every senior high school, possibly as an elective choice within an art-or-music requirement. A much wider music program including a variety of courses in more specialized subjects should be offered on an elective basis. There was strong support for 10-year and even 12-year required sequences.

4.1.3. Basic Skills Required

The mastery of the basic skills of reading and performing music is essential to any musical activity or study including the understanding of musical literature in its highest manifestations. It is assumed that by the end of the sixth grade, students should have become acquainted with basic musical concepts and understand the meaning of these concepts in terms of actual sounds. Such concepts should include:

- Melody
  - Scales
  - Intervals
  - Signatures
- Harmony
  - Chords
  - Tonality
  - Modulation
  - Dominant
  - Tonic
  - Cadence
- Rhythm
  - Meter
  - Tempo
- Form
  - Variations
  - Song-Form
  - Sonata
- Instruments
- Voice Classification

4.1.4. Relation to Other Activities

Throughout any music sequence, students should be engaged in the learning process not only through listening and study but also through performing and creating. In the early grades, other activities should be emphasized; later the more intellectual experience of listening and study ought to assume a larger role in the student's musical education.

4.1.5. Methodology

In teaching listening the following general principles of methodology should be kept in mind:

(1) The aim is always to hear accurately and remember. This is stimulated by asking of students a detailed description of what takes place in a musical work.

(2) Absolutely necessary is the repetition of short passages. Music can be inspected only through time, but this must be through portions of short duration sufficiently repeated.

(3) Singing, playing, clapping, dancing, and other movements may be used, but intellectual response and analysis must be insisted upon as a necessary complement to physical and emotional response.

(4) It is important to draw the distinction early and continue to do so between music that is "about" something other than music--in short, program music broadly defined--and music that conveys only musical ideas. There is no reason to neglect the latter kind in the early grades. It is the most effective for teaching active listening.

(5) Concentrate upon musical techniques only as part of a work that is studied as an individual entity. All topics should grow out of the presentation of particular music. The aim is to respond to the music on its own terms, and to know and hear these terms.

(6) Never let the discussion of abstract forms get in the way of the actual form of a particular work.

(7) Always ask why about a musical process. Sometimes the answer is within the work, sometimes it lies outside it, in its tradition, medium, function.

(8) Activity of thought and receptiveness to beauty are inseparable components of musical understanding.

4.2. Junior High School

At the junior high school level, several special considerations present themselves. Musical literature here (as well as in the elementary grades) must of necessity be more closely coordinated with performance skills and performance repertory, matters dealt with in other chapters. Another problem is to be found in the realities of American education at this level. The typical present situation finds a large number of students with no primary training or exposure at all and without any prospect of a high school course to follow. Furthermore, the large number of students who participate in the school band, orchestra or chorus are sometimes excused from any general music course. The result is that students who are among the most talented and interested in music are missing an essential part of their musical education and depriving the general music class of their contributions. The fact that the typical seventh-grade course is taken by students at adolescence, when, in addition to all the other problems, the students' voices are changing, does not make the problem any easier. In short, whatever the ideals of the junior high school course, the reality often turns out to be that of a two and three hour a week year for the less interested and the less gifted for whom this may be the one and only music course. It is strongly recommended that a course in music be required of all in junior high school as part of at least an eight-year required music sequence.

4.2.1. A Suggested Course: Music of the World's Peoples

One course needed is one flexible enough to engage the interest of students whose chief musical experiences are outside of the classroom and certainly outside the tradition of concert music. A course on "Music of the Peoples of the World" would satisfy this need. The unit approach would be adopted as a flexible basis of organization. The emphasis must always be on music and musical understanding rather than on any kind of pot-shot survey of ethnic music. The reason for using this kind of material is its intrinsic musical value and the fact that it could offer even less talented or less interested students opportunities to become involved in music in a vital way. It is particularly attractive also in that it offers many performance-participation opportunities for a wide range of talents.

A one-year course might include under the title, "Music of the World's Peoples," the following five units:

(1) Jazz, and its relation to American popular, folk, and classical music. In this unit the central material for performance and listening would be chosen from the best examples of various modes of expression in the jazz idiom. From this, as the core subject, attention would radiate to a consideration of varieties of music found in the history and present practice of American music. The object would be to make distinctions, both qualitative and stylistic, among such manifestations as popular dance music, popular ballads, passing vogues, "folk" music, and regional folklore. The origin of "American" songs would be traced to their native countries--Ireland, Scotland, England, etc. Compositions based on native styles, both by American composers and foreign--such as Copland, "Appalachian Spring"; Stravinsky, Ebony Concerto; Milhaud, "Boeuf sur le Toit"; various works of Charles Ives--would be heard.

(2) Spain and Latin America. This music would be approached next as that of the nearest neighbor. Here the class would sing from the rich store of Spanish songs in the cancioneros from the sixteenth century on, in unison, and, as far as possible, in parts. Professional performances would be heard, when available, of contemporary arrangements (16th, 17th centuries, etc.). From Spain the class would be led to Mexico, and the other Central and South American countries. The class would pass freely from music to sing and play to music for listening--from Brazilian songs to Villa Lobos, from Mexican songs to Copland's "El Salon Mexico."

(3) Africa. An immersion into the musical culture of a West African nation. Performance of tribal music on drums, voices, and suitable instruments. Consideration of varieties of songs and dances and their uses; relation of melody and rhythm to language and movement. Comparison of the musical style to that of Western music; examples of African-inspired music in the West, both classical and jazz.

(4) Java. This is a nation in which a large majority of the people participate in musical performance of some kind, particularly in ensembles called gamelans. There is also a parallel vocal music. It represents an ideal sample of an Oriental musical culture. The best presentation of Javanese musical practice and literature would involve the children in performing on an authentic gamelan, that is, a collection of about fifteen tuned bells, marimba-type instruments, and drums, which can be imported for about the price of a good practice piano. These instruments could be used also in units on the music of other Oriental countries as well as for permanent ensembles which would provide a medium for a continuation of the activity begun in this course.

(5) France and Germany. The two countries would be treated separately but at the same time somewhat comparatively. Chansons, rondeaux, vaudevilles, airs de cour, noels, carols would be learned in the original language. Arrangements by composers from the fifteenth century on would be played and sung in connection with the monophonic versions. The class would consider the peculiar characteristics of the French national idiom and its stages of evolution. For Germany the approach would be similar. For example, a song like "Innsbruch, ich muss dich lassen" would be sung in a monophonic version, a polyphonic version of the early sixteenth century, and played as an instrumental ensemble piece. Its later history as a religious song

("O Welt ich muss dich lassen") would be illustrated by arrangements and elaborations. Similarly, songs from the 17th to the 20th century would be performed in both their original forms and in contemporary arrangements.

Teaching materials for these as well as for a number of other such units would be prepared by specialists. These would include original native performances on records, notated versions for class singing and playing, films showing the social and religious contexts of the music, slides or strips of native instruments and musicians, scores and records of related art-compositions, simple and inexpensive instruments or instructions for building them from kits.

The purpose in each unit would be immersion in the authentic music of a people through a small number of selected examples that are studied and mastered. No one course would comprehend the whole world, but it is hoped that through penetrating the musical practices and cultures of a few peoples, the child would be led to listening and understanding on his own those of others. It has been observed that once the boundary of western music is pierced at some point by sympathetic listening and performance, receptiveness to a broad variety of non-western styles suddenly increases.

4.3. High School

As stated earlier, high school is the level at which music treated as a literature becomes an autonomous subject. It is not an opportunity for the extension of the general music program as conceived for the junior high school to a higher level, as has been suggested by some educators. Rather it would be appropriate to borrow some of the techniques that have been used with success in introductory music courses on the college level. The overwhelming majority of the Seminar was dubious, however, of the wisdom at this point in the adolescent's musical education of historical surveys of different musical forms such as offered in many colleges. Here, as at other levels, confronting the student with a drastically limited number of works that are studied with penetration was found the most promising approach. Intense experience with a small repertory can more easily lead to insights into how music works than a series of superficial exposures that aims to be comprehensive.

Again the division of the term or year into a small number of units, each of which would concentrate upon one principal work, presents many advantages. Upon each main work would converge a large variety of listening and analytical techniques, the purpose of which would be to evoke an appreciation of the processes of musical thought and expression. Around the main work a variety of related music can be brought to bear in order to fix the composition in its historical and functional context and to show the ways in which it exemplifies universal principles of composition. The central works would be chosen not because they are among those "that every high school graduate should know," but rather on the strength of what might be called maximum resonance, their capacity to motivate the student to seek further experience and understanding. What he learns in a specific way about a particular piece of music is, of course, intrinsically valuable. But the real goal is to equip him to listen with understanding to a wide variety of musical genres.

Quite in contrast with the usual notion that one engages the student's interest in music by surrounding it with pleasant non-musical inducements, the primary motivation would lie in the student's interest and excitement in the music itself. This would be aroused by focusing attention on problems of understanding. Questions put to the class would proceed from those that could be answered by even superficial listening to those that require intensive, inquisitive and repeated hearing and perhaps score study. This involvement with a given work will lead the student outward from it, suggesting relationships with other music and to the historical and cultural background. The procedure so often used in "appreciation" classes, to take the student from a consideration of a historical moment or a composer's life or a programatic subject to the music is here reversed. He develops a curiosity about what might have occasioned the characteristics of the music from his involvement in the music itself.

Several ways of organizing a course of this type might be suggested. The pattern might be, for example, to proceed by different genres or by composer. These types of course organization need not be mutually exclusive. Several courses might be developed and offered as alternatives; possibly even two or more might combine to form a two-year course.

4.3.1. A Sample Course Organized by Genres

By way of example, a course organized by means of musical genres, or media, might include the following units: song, dance, instrumental solo music, opera, choral music, symphony, and chamber music. Each unit would consist of (1) a core work, one of real musical significance, to serve as the central focus for the study of the genre; (2) other works specially chosen for their usefulness in approaching the core work from a historical, functional, or formal point of view; and (3) suggested works for further study--usually treatments in other styles of the problems presented by the core work.

4.3.1.1. Sample Unit on Solo Music. The unit on solo music, for instance, could center on music for the piano for which the core work might be the familiar Polonaise in A flat of Chopin. In this case the approach might be (1) through the origins of the polonaise in the traditional dance-form, (2) through the development of the piano from the clavichord and the harpsichord (with appropriate examples played--on the actual instruments if available), and (3) from the point of view of the role of the performer. The Polonaise in A flat is an especially good example for a consideration of the last point, for this piece is often distorted by performers, and the students may well know it in a distorted popular arrangement. Supplementary work in this unit might be to encourage the student to investigate the piano music of later composers like Debussy and Bartok.

Specific attention to the core work, after the preliminary historical or other approach has been made, should always insist on what is actually heard in the music itself. A few sample questions, drawing out the student's reactions to the Polonaise, might be:

(1) What is peculiar about the bass of the middle section? This is called an ostinato. Can you think of any form of jazz that has an ostinato? (Play, or suggest that a student play, a boogie-woogie.) Do any of you know of ostinatos in other works? (Play some examples.)

(2) This middle section is often played very fast, with the left hand very loud. Chopin indicates something quite different. (Play records of various performances, or give actual performances, to make the distinction clear.) Why do you think he wrote it as he did? Why do you think performers play it as they often do?

(3) If the middle part is played at the same speed as the rest of the work--i.e., as Chopin wrote it -- you can discern that the rhythm of the ostinato is foreshadowed early in the piece and referred to again toward the end. Can you point out these spots?

Other questions might deal with the general formal outlines, the nature of the polonaise rhythm, the function of the introduction, the general harmonic and tonal structure, etc. The extent and specificity of such investigations should of course always be determined by the sophistication of the class.

4.3.2. Sample Units in a Course Organized by Composers

4.3.2.1. Sample Unit on Bach. In a course organized by composers, a unit on Bach's Brandenburg Concerto No. 5, for example, could serve to introduce a number of universal principles in music and at the same time give the student an entry into the music of Bach and the late baroque period. The study of the work would begin with an accurate description of a movement of the work, contributed collectively by the class with the help of reduced scores and recordings. Proceeding from this general view of the first movement, for example, the teacher would focus attention on certain aspects of the music that relate it to various traditions. The antiphonal character of the concerto for solo instrument would be related to folk songs with refrains in which refrains are sung by the chorus and verses by soloists, as in a French monophonic rondeau of the thirteenth century, which would be sung by the class. A responsorial chant with an ornate soloistic section might also be introduced to demonstrate the universal principle of counterposing florid solo music against simpler music for group-performance.

Next, the importance in this movement of improvisation would be brought out through a consideration of the motives in the first movement which serve as the raw material for long sections of free figurative development. Jazz choruses, 16th century dance variations, and similar examples would serve as simpler subjects for inductive investigation of the principles behind this kind of elaboration. Individuals in the class who play instruments might be invited to try improvising on some of the Bach motives and compare their results with the written version. These could be prepared in advance. Studying the Bach solo sections in detail, the class would try to explain how the improvisatory style is affected by the nature of the instrument. Finger work in earlier music for organ or harpsichord would be examined for precedents for the kinds of figures appearing in Bach.

Similarly the nature of the cadenza, of which there are elaborate examples here, would be studied through examples from different periods introduced to clarify its nature. An organum in which a final flourish takes the form of a lively clausula, or a cadenza of a Bellini aria could be used to draw attention to the object of the cadenza--the arousal of tension and anticipation before a final close. Again, individuals may be asked to improvise similar cadenzas. Attention would finally return to the elaborate cadenza of the first movement of the Bach concerto.

Proceeding to the second movement, the class would be led to remark that this is a duet for two instruments with a keyboard and bass accompaniment. It could be sung by the class as a duet, and from this the students could go on to sing a duet in a similar style from a Bach cantata. A study of the relation of the various instrumental parts to each other would reveal the nature of a very frequently used texture. Through further examples it could be shown that here was a favorite manner of employing four lines, most often in the form of a vocal duet with an instrumental obligato and a thorough bass. The relation of this to the even more common texture of three lines and chordal filling might be illustrated through a trio sonata of Corelli. Members of the class would be led to discover themselves these principles of composition in the music through discussion.

The third movement would offer an opportunity to investigate the nature of the fugue, and to compare it with and distinguish it from other kinds of pieces similarly constructed--motets, canons, etc. A simpler Bach fugue might be played on available instruments by members of the class, and this could be dissected in detail. The resulting design might serve as a hypothesis for the analysis of the more elaborate fugue of the concerto.

To facilitate the teaching of such a unit, a package of material would have to be made available to schools. This would contain a reduced score of the concerto, performance material for some of the ancillary works mentioned--organum, monophonic song, dance variations, parts for the instrumental fugue--scores of selected earlier keyboard works of the cantata aria, etc., and recordings.

4.3.2.2. Sample Unit on Beethoven. Similarly, in a unit devoted to Beethoven's "Eroica" Symphony, other works by Beethoven using the last-movement theme could be introduced. The "Eroica" variations for piano could be performed by a student or visiting professional pianist. This and listening to a recording of the "Prometheus" ballet would show the way the finest kind of musical thought and expression is brought to bear on a series of creative discourses built on the same material. The whole matter of variations and variational technique might be brought in at this point as a basic and fundamental kind of musical thought. Beethoven, of course, wrote small and large sets of variations, a number of which could be introduced and performed in class. Renaissance and baroque examples of the technique might be introduced along with others drawn from jazz and the Oriental repertory. These examples, having in common an element of technique or form, would show the existence of significant parallels and differences among various musical styles and cultures. Students would thus be encouraged to look at and listen closely to find exactly what happens in a set of variations, what underlying elements remain the same and which are changed.

Direct student participation and involvement would be applied here too. Talented students might play portions of the symphony four-hands, suggesting, by contrast, the role of orchestration in the total effect. The students might be encouraged to reproduce rhythmic elements of the work, and check their impressions against the scores. They might be encouraged to discuss the differences between the score and certain traditional alterations, considerations which might suggest investigations of the differences between the brass instruments of Beethoven's day and our own, the whole question of textual fidelity and so forth. Why, it might be asked, should a sequence of musical events occur in one way and not in another? Some students might be encouraged to seek their own solutions to certain compositional problems and compare these with Beethoven's. Others could investigate and report on the historical and social background of the work and its relationship to other music of Beethoven and his period and of the period immediately preceding. Reports on the development of the symphony and the symphony orchestra would be in order here; the traditional symphonic patterns might be examined and Beethoven's departures discussed (e.g., the new theme in the first-movement development, the extended coda).

4.3.3. Need for Apposite Course Materials

The examples provided here are not intended to be more then exemplary or suggestive, and certainly no historic or geographic limits are implied by them. A large number of units such as those just described would have to be carefully thought out to give teachers the opportunity to choose those most fruitful for given school situations. Full or reduced scores of the central works, and a wide range of supporting material would have to be assembled and edited. These would include audio-visual aids and teachers' manuals.

4.4. Teacher Training

Although the general requirements for teacher training and retraining envisioned by the Seminar are described in Chapter 8, some special requirements are implied by the recommendations made in the present chapter. The present teacher-training curriculum in music is heavy on singing, playing, conducting and leadership training, but light on history and literature. It is clear that the kinds of courses recommended here to promote understanding of music literature depend on their very possibility on a much wider background in the history and literature of music than is now common. While comprehensively competent musicians should be the aim of teacher-training, if there are to be majors, "Music Literature" majors as well as "Vocal" or "Instrumental" majors need to be certified in school music. A great emphasis should be placed in teacher-preparation upon analysis, particularly the kind that leads to accurate and refined hearing. Teachers must themselves hear as well as be able to communicate what happens in a musical thought-process. However carefully prepared and complete teachers' manuals and course materials are eventually made, there is no substitute for the initiative and imagination of a teacher steeped in his subject.

5. ACTIVITIES AND COURSES FOR ADVANCED STUDENTS

In the context of the present chapter, the term "advanced students" should be interpreted as broadly as possible. Little is accomplished by distinguishing at any point below college level between potentially professional musicians and all other students, except in certain cases to be detailed later (under 6.3.1). The category with which we are dealing here includes not only students of exceptional musical talent and those more advanced than most of their contemporaries but also those unusually interested in music, whether or not particularly talented or advanced. This group is reckoned variously as containing 30 to 50 per cent of all students.

At the same time, the early recognition and encouragement of genuine musical talent is of the utmost importance. Teachers should be able not only to recognize the more obviously gifted students but also to discover and foster hidden talents. This point is made only to emphasize once more the necessity for musically sensitive, musically trained teachers at all levels of instruction.

In order to bring the problems with which we are dealing into more concrete focus, we shall concentrate first on the activities and courses appropriate to students of more advanced years--namely, those of junior and senior high school; and then on certain resources that might be developed in support of those normally offered by elementary schools.

5.1. Activities

5.1.1. Criteria for Admission to the Curriculum

The term "activities" is here meant to apply only to performance: orchestral, band, choral, chamber and solo. These are grouped under this heading whether credit is offered or not. In considering the various species now available or to be recommended, the following criteria should be constantly kept in mind:

(1) The organizations most worthy of support as part of a music education program are those possessing an authentic, widely ranging repertory of the highest musical quality.

(2) On the other hand, since groups of apparently inferior musical potential lead in many cases to activities on a musically higher level, none should be discouraged. Rather the interest and excitement generated by such organizations should, when possible, be channelled and diverted into more fruitful fields.

(3) The program at each school should be as balanced as possible, including orchestral and choral, large and small groups. Undue emphasis on one organization (e.g., a marching band) is to be avoided.

(4) Local traditions and customs may influence the emphasis given to certain groups in special localities; such customs should certainly be respected.

(5) The same activities should be pursued, so far as possible, at the junior high school as at the senior high not only for their intrinsic value but also to assure continuity. Where schools are too small to support individual organizations, inter-school and even inter-community groups should be established: youth orchestras, regional choruses, and the like.

(6) Through concerts and other public appearances the school should satisfy the curiosity of the community concerning its program; but it is not the duty of the school to satisfy the community's demand or taste for entertainment. Its function is to teach music. The disruption of schedules for the sake of frequent appearances before non-school audiences is particularly deplored.

(7) Emphasis on the educational values and exploratory aspects of each activity demands caution with respect to frequent participation in contests and exhibitions. A balanced program will avoid over-dependence on these methods.

(8) Combinations of two or more groups--such as orchestra and chorus--in a single project should be encouraged. Theatrical productions, while often of educational as well as entertainment value, should be managed so that the time and energy they require are not in excess of the intellectual and musical rewards.

(9) Leaders of performing groups should encourage students, faculty members, and local composers to submit to them works designed for their particular needs and capabilities. If found suitable such compositions should be rehearsed and performed.

(10) Certain activities (like marching bands) contain a strong admixture of social and entertainment values, the necessity for which is recognized. Constant care must be taken to maintain and increase the musical values of these activities. Such a caveat would also apply, for example, to some of the theatrical productions mentioned above under point 8.

(11) So far as possible the music performed should be really studied by the participants through use of full scores, analysis, and so on.

A fairly complete roster of groups that could be recommended in a school of some size would consist of the following types.

5.1.2. Large groups

(1) Orchestras

- (a) Symphony orchestra.
- (b) Strings (with continuo on an authentic instrument when available; the baroque literature would thus be usable).
- (c) Chamber orchestra. Its literature is in some ways better for students than that of the full symphony orchestra.

(2) Band

- (a) Concert band. Choice of repertory is crucial here, and not easy.
- (b) Wind ensemble.
- (c) Marching band. See above, 5.1.1., points 2, 3, and 10.
- (d) Fife and Drum Corps, and similar marching groups, such as Drum and Bugle Corps, and Bagpipe Bands.

(3) Choruses.

- (a) Smaller as well as large choruses should be available, the smaller picked from the larger one.
- (b) Where separate male and female choruses exist, the mixed chorus, with its advantages of greater tonal contrast and wider repertory, should not be neglected. (Several points should be made concerning the administration of choral organizations. The choral repertory should be graded according to ability and training and should vary from year to year. Accompaniment should by no means be limited to the piano. Emphasis should be on authentic accompaniment, orchestral or other. Sight-reading for the exploration of the literature should receive due time along with preparation of finished programs. Adventurousness in the choice of repertory need not be inhibited by the mistaken assumption that young people are incapable of singing difficult music or will rebel at the unfamiliar.)

5.1.3. Smaller groups

These are divided into two parallel categories. On the one hand are those that need and deserve direct formal instruction. On the other there are many groups that grow up almost spontaneously among the students for which formal supervision should be inappropriate if not actually resented. Such groups are nevertheless to be encouraged and given such direction as seems wanted and helpful.

5.1.3.1. With Instruction

(1) Madrigal groups and small vocal ensembles with instruments. The work of these often grows out of, and is closely related to, that of the chorus.

(2) Small chamber ensembles, drawn from the orchestra or band.

(3) Jazz groups, that is true improvising ensembles, large or small, with or without vocalists, which might even call on professionals for coaching or "sitting in" from time to time.

(4) Ensembles for performance of early (pre-Bach) music.

(5) Experimental groups in non-western and ethnic musics. Such a group in a large city might call on the assistance of available specialists. Elsewhere, one or more pilot projects might be set up to investigate the feasibility of such a program on a long-range basis.

5.1.3.2. Without Instruction

(1) Close harmony groups.

(2) Instrumental groups such as guitar or accordion ensembles.

(3) Bands for entertainment and dances.

5.1.4. Soloists.

The following activities should be encouraged:

(1) Recitals including both evening programs and those at school assemblies. Even when the performances are imperfect, they often command student attention more than those of more skillful professionals.

(2) Appearance by a student with the orchestra and chorus as vocal soloist, concerto soloist, or conductor.

(3) Participation in chamber ensembles. The attention of pianists should be called especially to the large four-hand repertory--not only a valid literature in its own right but also a means by which a pianist can dig into other instrumental works at first hand through good transcriptions.

5.2. Instruction in Vocal and Instrumental Performance

As a correlative to groups and solo performance activities, every school should offer, so far as possible, free instruction in voice and instruments. Group instruction is acceptable for beginners, but for advanced students some private consultation with a teacher should be available, within perhaps a master-class framework. Instrumental instruction should not be limited to orchestral and band instruments but should certainly include such instruments as the piano and guitar. Although appropriate grades for beginning lessons should be recommended, the possibility of a late beginning should not be precluded.

5.3. Classroom Courses

The activities and instruction outlined above are important enough and of sufficiently high educational potential to deserve a regular place in the academic curriculum. This recognition is in fact widely enjoyed today by such activities as band, orchestra, and chorus. These organizations, as well as the smaller ones recommended above, should be formally admitted into the curriculum, however, only if participation in them is fortified by study of the performing repertory as a literature.

5.3.1. Courses Ancillary to Performance Activities and Instruction

Whether this additional study should take place during rehearsal time or be organized as a required supplementary course will depend on the capabilities and habits of the individual director and the schedule of the school. Perhaps the activities should be considered as the laboratory section of a more inclusive course in, say, choral, orchestral, or chamber literature. Whatever the specific formula adopted, each course should focus on a repertory studied as a literature and on a technique as representative of a tradition of performance. This subject-matter should be carefully graded over the six years of junior and senior high school. (One pilot project that might well be initiated would investigate the possibility of a fully integrated course in musical theory and literature at the high school level in which the choral and orchestral activities play important parts. Music, usually divided up into such academic disciplines as theory, literature and performance, is after all one art, and perhaps one course or set of courses could be devised from this unitary point of view.)

Similarly group and private vocal and instrumental instruction are incomplete unless they include basic theory and musicianship, and, later, the study of the repertory of the instrument (or voice) as a literature. The objectives must be both proficiency and musical understanding. In some cases, the individual teacher may be able to offer this ancillary instruction himself; in other cases it will have to be provided for by auxiliary graded classes in musicianship and literature.

5.3.2. Courses in Music Theory and Musicianship

Every high school should offer at least one course in music theory and musicianship: a general unified course which would explore the materials of music and encourage the student to use them creatively. Avoiding the usual academic division into harmony, counterpoint, ear-training, and keyboard harmony, it should enable the student nevertheless to accumulate gradually the knowledge and skills he would need to continue his own explorations on the one hand or to enter any first-year college course in harmony or counterpoint on the other. In addition, whenever there is a clear need in a school for separate harmony and counterpoint courses on the usually accepted college level, they should be made available to advanced students.

Although these suggestions seem to imply that theory courses normally given at the college level should be seriously considered as appropriate for high school, it should by no means be assumed that the standard college courses are sacrosanct in subject-matter, ordering of material, or general organization. The entire range of music theory would particularly benefit from a complete re-examination of its systematic and pedagogical foundations. Not only should various extant systems of instruction be evaluated, but new approaches should be devised and tested. Under whatever auspices such a project might be initiated, it should enlist the services of both composers and theorists, for the subject needs all the light that can be thrown upon it. There is no point particularly in re-educating teachers unless what they are to be taught is clearly superior to what they have already learned.

5.3.3. Literature Courses

In addition to general literature courses (see above, 4.3.), some schools may wish to offer one or more advanced historically oriented courses as part of their program for specially talented students. Better for these students than superficial surveys would be investigations of a single composer, Beethoven, for example, or a period, such as the classical, or a genre, such as opera. Courses of this kind might well take advantage of the repertory of the performing organizations.

6. UTILIZATION OF MUSICIANS-IN-RESIDENCE AND OF COMMUNITY RESOURCES

A certain alienation of the musical profession from the mainstream of American life has taken place. Mass media and rapid transportation have permitted a few centers and a small nucleus of musical forces to serve the entire nation and often to set standards and tastes. The dispersion of musical personnel to many smaller centers has not occurred in proportion to the number of musicians trained. Although some decentralization has resulted from the burgeoning of music departments and schools of music at universities throughout the land, these teaching centers have only small radii of influence and support, hardly comprehending their own student bodies, let alone the surrounding communities. Once an artist is produced at one of these schools, as many excellent ones are today, he tends to become alienated from his native environment and to emigrate for his morale as well as livelihood to one of the larger cities or abroad. Outside the large cities a musical artist or composer is given a sense of inferiority and made to feel apologetic about exercising his talent, skill and creative gift freely.

Only a massive and multilateral attack on this problem is likely to reverse the trend of centralization and isolation of the musical profession. If, as recommended in this report, all music is taught by well trained musicians, this in itself will accomplish a great deal. If the teaching of music is taken as seriously as subjects that now have greater prestige, such as science or English, children and parents will begin to view the musician as something more than a purveyor of entertainment and as a necessary accompaniment to ceremonious occasions. But the teacher himself, as has been experienced, can become alienated from the musical profession. Therefore musicians and composers who are not teachers need to reestablish contact with the schools and the schools with them. Some ways by which this can be brought about will be described in this chapter. In brief they are: to introduce the musician, composer, and musical scholar in the school system in a non-teaching capacity; to permit the musician in spite of a lack of formal credentials to be admitted as an associate teacher;

to make community musical organizations and agencies outside the school serve as adjuncts in a coordinated way to the school.

6.1. Association of Musicians with the Schools

For the purposes of this discussion the means of associating musicians (including composers and scholars) with the schools are considered in terms of several categories: (1) performers and conductors in residence; (2) composers and scholars in residence; (3) touring concern artists; and (4) musicians already in the community.

6.1.1. Performers and Conductors in Residence

Performers in residence would be soloists or ensembles attached to a school system or a group of schools for an extended term, such as a semester or year. Their main function would not be teaching but performing, holding workshops, and making themselves available for consultations with student musicians and teachers. They would be selected regionally but perhaps recruited from a wide geographic area. Probably a regional board would be especially appointed for the purpose of selecting them.

Mutual benefits would be gained from bringing together school youth and gifted musicians in some stable relationship. To the students it would give an understanding of how the musical artist thinks and works; to the practical musician it would give a chance to share in cultivating musically sensitive audiences and budding talents.

While the institution of programs of performers in residence would depend on local initiative, a national policy could be formulated in cooperation with unions to assure contractual arrangements favorable to both parties. This policy could, for example, cover the free time--a month out of a school year might be a practicable interval--during which the musician would be free to perform outside the school system. It could regulate salaries commensurate with those of teachers.

Young musicians would particularly be urged to apply and audition for the residence positions. Ensembles of varied makeup and repertory should be encouraged: string quartets, wind quintets, brass quintets, vocal groups, groups including piano, and jazz "combos." Some orientation seminars might be held to acquaint the artists with the aims of the program and the most effective ways of operating it.

An important task of the ensemble or musician would be to assist in upgrading and improving the school music program. The artists would make themselves available to teachers for consultation and seminars. They would probably also participate in teacher retraining through in-service-courses on a regional level.

All that has been said of performers would apply equally well to conductors, though visiting conductors, if they are not to usurp the positions of the regular school leadership, would have to operate over larger population areas.

Some experimental programs might be launched through matching financing between school systems and foundations. Eventually the program should be financed mainly by the state and local school districts with the help of community organizations.

6.1.2. Composers and Scholars in Residence

The idea of placing young composers in residence in public school systems is a relatively new one but has already gathered considerable momentum since the first experiment sponsored by the Ford Foundation. The Ford program was begun in 1959 through a grant of 200,000 dollars, which provided for twenty-five young composers to spend a year each in a secondary-school system writing music for the school orchestras, choruses, and bands. A subsequent grant provided for a three-year continuation of the program, making available $302,000 for that period. Schools now were asked to help finance the project, but only eight systems contributed amounts, a few as much as half. So far 45 communities have participated in the program, one of them, Elkhart, Indiana, for three years in succession. Seven communities participated for two consecutive years. 16 of the composers served two years, the rest one. Continuation of the project for another five years has been assured by a grant of $1,380,000 made in December, 1962, to the Music Educators National Conference. Gid Waldrop, who served as field representative for the Foundation's young composer project and was a participant in the present Seminar, has reported that his impression was that of the forty-five participating communities, in thirty-nine the goals envisioned by the planners were successfully attained.

Interestingly enough the composer-in-residence plan was initially suggested as a way to help the young composer and to give him performance outlets; here it is being supported as a means to improve education. If one of the symptoms of inbalance in the school repertory is a dearth of truly contemporary music, the young composer on the scene is surely one of the best modes of therapy. The program deserves support beyond what an individual foundation can do, limited only by the availability of talented composers. It should be extended also in another dimension--by utilizing the mature composer, for the Ford program sets an age limit of 35.

On occasion, school systems should consider placing in a similar residence position a young scholar. This would reap the same two-way benefits that justify the composers' and musicians' programs. It would propagate new and authentic knowledge of older and remote musical cultures to pupils and teachers and would stimulate the scholar to think in terms of the practical implications of his research. Where there exist groups of recorder players, viols, or a small choir, the scholar could well play a role similar to the composer by editing and helping to rehearse little known music. An ethnomusicologist could similarly provide guidance and stimulate interest in the performance of ethnic musics, African and Asiatic, for example.

The best compositions that emerged from the Ford program have been in demand among publishers. Its continuation and the addition of a scholarly branch would contribute over an extended period much to restore a balance to the repertory at both ends of the chronological spectrum.

6.1.3 Performing Artists on Tour

It is to the credit of our educational system that it has produced a large number of very proficient and at the same time articulate musicians. The respect and authority that their accomplishments inspire, joined with their ability to talk about music from a deep understanding, make them ideal crusaders for their art. The best of these musicians are constantly on tour, sometimes here, sometimes in other countries.

The touring artist generally spends from part of a day to two days in a city. There he gives a solo recital, performs in an ensemble, or perhaps in a lecture-recital. He then moves on to another community. In some cases the touring musician, if he has time or is willing to find the time, will lecture to or rehearse with a local community or college group. However this is more the exception than the rule. Many performers of the

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first rank have indicated that they would welcome the opportunity to appear in a school or before a local college or community group for a lecture, music seminar, or performance. School systems are urged to be alert to the possibility of bringing the performer into the school system. The interest of the school system should be made known to the concert manager well in advance of the artist's scheduled appearance.

Although it is assumed that the music teacher will advise the performer when he is in the school, it is recommended that the Office of Education prepare a briefing booklet for touring musicians which would outline pertinent information that they should have before stepping into a classroom-demonstration situation.

The program should logically be extended to visiting foreign musicians. Existing exchanges of performing artists with other nations aim almost wholly at concertizing. It is proposed that the Department of State program be readjusted so that foreign musicians who perform in the United States will include "concert and teaching" tours in our schools. The Department of State is likewise urged to arrange for American musicians to visit foreign schools.

6.2. Utilization of Community Resources

Not all gifted musicians care to live by touring or by teaching in an institution of higher education. Some would prefer to reside in communities of their choice as other professional people do and develop close ties with their neighbors. A full time professional outside a large city who settles in this kind of a situation today must resign himself to a bare subsistence. Schools could utilize such a musician to great advantage and give his income the boost it urgently needs.

6.2.1. The Music Specialist

At present one of the bars to the employment of such persons is the necessity of a teaching certificate, obtainable only by satisfying educational requirements that are irrelevant to some types of music teaching. To overcome this obstacle a special category of "music specialist" should be instituted. He would not need to have a teaching certificate and would be limited to certain kinds of practical musical training.

A few examples of how such a specialist would be utilized may be given. In very many elementary schools a string class is assigned to a teacher whose principal instrument is not of the string family but who may have studied the violin in a teachers college class for one or two years. It is easy to see that his performance would excite little wonder or ambition in the child as compared to that of a seasoned performer who perhaps is a member of a nearby symphony orchestra. Internship programs or institutes could help introduce the specialist to the problems and practices of the schools. On a higher level, a solo performer might be employed part-time to teach a master-class in the high school or to coach a chamber music ensemble.

6.2.2. Small Community-Centered Ensembles

While the specialist would enter into an extended contract with the school, other community musicians, for example those belonging to touring organizations, could be contracted to provide short-lived seminars, workshops, or series of appearances. These activities are similar to those contemplated under the musicians-in-residence program.

Such a plan is already in operation in many communities, thanks to the efforts of Young Audiences Incorporated. This organization started in Baltimore in 1949 with the New Music String Quartet. The present roster of musicians associated with Young Audiences numbers more than 400. Young Audiences has been supported by grants from the Ford, Rockefeller, and Leventritt Foundations, the New York State Arts Council and the Music Performance Trust Fund. Recently the Ford Foundation granted $180,000 for the expansion and diffusion of the program. The Music Performance Trust Fund participates to the extent of $100,000 a year, and spends another $25,000 a year on a similar program of its own. Young Audiences works through chapters in the principal cities, at each of which certain ensembles centered there are recognized as participating organizations. The ensembles in 1962-63 included 32 string quartets, 28 woodwind quintets, 25 brass ensembles, 7 harp trios, 9 vocal ensembles, 6 percussion ensembles, 6 ensembles of ancient instruments, 4 piano trios, 2 dance groups, and 1 jazz quartet. Means of extending this to the many regions not now covered should be investigated.

6.2.3. Symphony Orchestras

Beyond the usual youth concerts, which are now widespread in the United States, close coordination between the school system and the orchestra in planning programs that will fit into the music curriculum of the school is a possibility. Further, an education advisor to the symphony to brief the orchestra on the best way to get things across to children might be employed where necessary. The Symphony orchestra generally has within it first rate ensemble players. String quartets, and other ensemble groups formed from it should be encouraged to go into the schools to perform and work with music teachers at a negotiated rate between the artists and the school system.

6.2.4. Amateur Musicians

In many cases good amateur musicians desire a chance to play their instruments but find little opportunity to do so. Where a student would not be thereby displaced, there is little reason why the amateur musician should not be invited to play along with the high school orchestra, ensemble or band, for example.

More generally, the school system should be awake to the kinds of music-making existing in the community. For example, the activities of the Amateur American Chamber Music Society, folk music societies, the SPEBSQS, should be recognized as resources upon which the schools can draw to attract the community and the school youth to music.

6.2.5. Colleges and other Institutions of Higher Learning

Colleges and universities, where they are able, should help develop and take responsibility for music programs in the area in which they are located. They should work on the establishment of teacher training institutes in music. Further, they should offer pre-college courses for high school students who are gifted musically.

A profoundly new attitude is developing among teachers in secondary and elementary schools, teachers in colleges, and practitioners. Each group has become aware of the fact that it has something to learn from the other. Status hierarchies that once existed are happily diminishing. Where this open attitude pervades the school system and the university, the community and the students will be the better for it. In this spirit, where the college has a program inferior to that of the school system, the school system should help the college.

6.2.6. Community Music Schools

Over the last several decades the neighborhood music school and settlement house have become prominent in the area of music training. These schools should be encouraged to help the local school system in its music program, either through presenting performances or in certain cases teaching. Grants for the expansion in numbers and the maintenance of those which exist should be given.

6.2.7. Libraries

Many areas of the nation are sorely lacking in circulating music libraries. Making more such libraries available could serve to stimulate more adventurous repertories. School systems should establish resource music libraries in conjunction with existing libraries. There school children would have access to musical scores, reference books, etc. The Education Bill that authorizes an expanded community and school library program should include provision for music libraries. The federal rural library program as well should include funds for musical material. Funds should be made available for the establishment of regional music libraries. These libraries would circulate materials to all education institutions for a membership fee.

6.2.8. Information Programs

A basic objective of these proposals is to find ways in which the local community may utilize its own talents and resources efficiently without wasting the lives and energies of its citizens. Better information could be a means to this end. For example, it is suggested that the Office of Education produce a cultural map or maps of the United States which would survey the music resources of the United States state-wise and locally. Attention should be paid to detailing regional or special ethnic music cultures. Further, the MENC and the Office of Education might be urged to prepare a series of booklets which would show how the various musical institutions of the community and such entities as the museum, art gallery, library, local college school system, youth groups, and voluntary organizations can coordinate their efforts to improve the quality and expand the reach of music in their areas.

6.3. Development of National Resources

6.3.1. Educational Opportunities for the Exceptionally Talented

Many of our schools are located in small communities, far from metropolitan centers. Such schools may find great difficulty in implementing some of the programs outlined here.

6.3.1.1. Musical Cadres. We look forward to the formation in each metropolitan center of a cadre of trained musicians who could be farmed out, as it were, from time to time to the less fortunate communities for specific jobs of teaching, coaching, supervision, and performance. Such a program would of course have to be set up on a regional basis, perhaps with the help of federal funds.

6.3.1.2. Academies of Music, Drama, and Dance. A more far-reaching proposal would be to establish a chain of public academies of music, drama and the dance. These would be boarding schools with a restricted number of day students. Admission would be by competitive examination, open to all students of exceptional ability. While preparing children for advanced training, they would not be exclusively professional but would offer an education in the 7th-12th grade shaped from a central dedication to the performing arts. Such an education would in no way prejudice the later vocational aims of a student who decided on a profession or career outside the arts. At the same time it would make possible concentrated instruction--of a highly rigorous sort--for students who now must seek private instruction in piano, theory, ballet, dramatics, and similar fields.

They might be financed through four-way participation of private sources, federal, state and local governments. As an experimental project four such academies might be established, capital funds for the physical plant to be supplied by the state and local government, operating funds for the first three years by foundation support, and pupil costs to be underwritten by the federal government. During this period further ways could be explored of financing the academies through extensions of the principles underlying consolidated school districts and such bodies as transit and port authorities.

Criticisms have been voiced against such academies that they would foster an elite, segregate the gifted, deprive the regular public schools of talent, and that the pedagogical problems would be enormous.

Yet the experience of numerous private schools in this country, institutions as New York's High School of Music and Art, and the recently established Interlochen Arts Academy, suggest that these strictures need not be taken too seriously.

6.3.1.3. High Schools of Performing Arts. A less radical alternative would be the designation in each of several large cities of one high school within the regular system as one whose curriculum should be organized with special emphasis on music and the other performing arts. A model already exists in the New York school mentioned above.

6.3.1.4. Community Arts Centers. Another alternative or supplementary plan would be to associate advanced musical instruction with community art centers, which could be fostered in all towns able to sustain them. Each of these should be not only a center of the arts--theater, concert hall, museum, etc.--but an educational institution as well. Music instruction, particularly individual instruction at a level now unattainable by many schools, could well be taken over by such centers. Potential professionals, by means of released time from their own schools, could receive here a musical education adapted to their exceptional needs. Such art centers might find federal support forthcoming more readily than the academies, and in any case they would represent the extension of the already existing art-center idea.

By whatever means--cadres, academies, specially designated schools, art centers--we hope to spread our educational resources so widely that every talented child, no matter where he lives, will find available the public instruction he needs and deserves.

7. AIDS TO TEACHING

7.1. Present Usage Reviewed

The insufficiency of most textbooks, songbooks, and editions used in classrooms today for music instruction has already been indicated. Performance material for the orchestras, bands, and choruses is in a somewhat better state, keeping in mind, however, what has been said of the narrowness of the repertories and the tendency toward counterfeit rather than authentic editions.

Audio-visual materials, because they have been prepared to supplement inadequate texts and songbooks, usually fail to overcome the low standards that begot them.

In the elementary grades, where the emphasis has been on singing, dancing and rhythmic activity aiming particularly at immediate enjoyment, recordings have been used as backgrounds and accompaniments. Series of records for pure listening are also used, mainly light classics and symphonic excerpts. Visual materials are usually introduced for two purposes: to stimulate interest in music through colorfully presented non-musical material; and to relate music to other subjects, particularly social studies. Teaching of reading skills is also aided by visual material, typically film strips accompanying records. Where the classroom teacher is not equipped to teach these skills, the aids are no substitute; where she is capable, they are charming but not really effective accessories. Motion picture films exist on a wide range of subjects for elementary use. Some are impressive productions from a technical standpoint, but the content has little to do with the practice of music as understood by musicians or music lovers with any experience. They seem to have been conceived by non-musical people mainly for the purpose of presenting interesting graphic experiences correlated with music. Music in these is often so fragmented and submerged under dialogue that anti-musical might be a more proper description of some of them than musical films. The tendency often has been to try to represent the whole range of music in a single film so that many films repeat the same banalities and collectively do not take the viewer beyond the most elementary concepts.

On the secondary school level, aside from recordings for listening, and films on instruments and the like, audio-visual aids are less used. Tape-recorders are owned by most schools to record performances and rehearsals of the various organizations. These are played back to the participants in much the way the football team watches movies of the previous Saturday's game to discover its mistakes and improve future performances. Some isolated experiments have been made in the use of tape to teach skills of sight singing and recognition of melodic and harmonic elements by ear. These apply some of the techniques of the language laboratory and teaching machines to music. Most of the uses of aids in the secondary school are serious and legitimate in their motivation, and teachers at this level are mainly quite sophisticated in their knowledge of the equipment's possibilities. What is lacking are carefully prepared materials that are coordinated with a disciplined series of learning experiences.

A rather special category of aids are the television and radio broadcasts aimed at schools or school children. Not under consideration here is what normally passes for educational television or radio, that is programming intended for already educated people that should be available through normal channels but is not. Educational broadcasts proper are either coordinated with an existing syllabus in the schools and are meant to be shown during class time, or are quite independent courses of study amenable either to class showing or home viewing and listening. Many cities, states and university extension divisions are engaged in this kind of broadcasting. Its effectiveness varies very greatly with the persons in charge of the teaching. Quite often conventions of studio production are permitted to take precedence over pedagogical necessities, and quite universally the unique possibilities of the medium of television are hardly exploited.

7.2. Some General Principles

The successful exploitation of audio-visual aids depends ultimately on good teaching. They cannot replace either the teacher or the musical experience. There is no substitute particularly for performance and creative activity on the one hand and contact with the living performance on the other. These should remain central to all educative procedures.

Audio-visual media should be developed and materials assembled with two objectives in mind: 1) for use in the classroom, and 2) the training and retraining of teachers.

Audio-visual material should be prepared not helter-skelter but as part of a program of procurement to implement a coordinated curriculum plan. More material should be available for each course-plan than fits into any one course to give the teacher the freedom to choose what he believes best fits his situation. Different genres of audio-visual aids should be packaged together into units or kits for this purpose--scores, parts, discs, tapes, filmstrips, sound-films, self-study devices. Each unit should be provided with a detailed guide, properly identifying all the material, and advising the teacher in the balanced use of the media.

It is absolutely essential that the production of all visual aids in music be under the direction of qualified musicians. The musician should have the responsibility for deciding content, musical standards, organization, and approach. Technical personnel should serve as advisors and executors of his ideas. This manner of production is certain to raise the quality and improve the authenticity and practicability of aids. Excellent musical sound reproduction should be always the goal, both in manufacture of recordings, tapes and films, and of equipment. Apparatus in the music classroom should reproduce sound faithfully. It must be pointed out that all reproduction of musical sound is at best a distortion of live performance. The poorest is found on the motion picture soundtrack; somewhat better but still highly distorted is the phonograph record; while to date the tape recording offers the least distorted medium of reproduction. In connection with all research projects suggested below for the improvement of reproduction of musical sound in various media, it is imperative that basic, developmental, and applied research be carried on by engineers and technicians working in close collaboration with qualified musicians. Other types of recommended programs not dependent on laboratory research should be under the full control of qualified musicians. It is extremely important that only a recognized specialist in a branch of music be called on for directing a research project.

The following educational media were considered by Section 5 of the Seminar: films and slides, tapes and videotapes, programmed units, radio-television, records, new teaching aids, electronic instrumentation, special musical instruments, and such standard classroom instruments as the autoharp.

7.3. Films

7.3.1. Advantages and Limitations

If its limitations and proper application were understood, the motion picture film could be one of the most important media in the field, serving the purposes both of training and retraining teachers and of classroom presentation. By its nature the medium itself is quick to attract attention, especially at the elementary level. Its principal importance lies in the function of bringing to the classroom that which is otherwise inaccessible, for example, music in the social context of other cultures and of other times; or, in rural communities, the symphony orchestra, the ballet, and the opera. It is valuable also for demonstrating instrumental techniques or the manner in which the instruments of any musical culture operate as an ensemble, or documenting the history of jazz, the techniques and personality of such performers as Segovia or such composers as Stravinsky. In other words it is best for the aural and visual documentation of extra-musical actions that have an important relationship to music, and of descriptive and analytical aspects of music itself.

On the negative side, however, it cannot be stressed too emphatically that the optical sound track of the motion picture film is the very poorest reproduction of musical sound. Therefore, preceding the showing of educational films the finest recordings or live performance available should make clear to the student and teacher the loss of quality to be expected on the motion picture sound track. Subtleties of ensemble playing sacrificed in the interest of a visual presentation on film should be demonstrated by tape recordings.

7.3.2. Production Standards

In view of their fundamental disadvantages, motion picture films are recommended only if they are produced and directed in accordance with the following recommendations:

(1) A musician specialized in the subject to be filmed should work in close collaboration with the director, producer, script writer, editor, and film cutter.

(2) Only the finest sound fidelity within the limits of the medium should be tolerated.

(3) A film should be directed at a clear and limited objective and serve only one of many possible approaches to a subject. For example, it may show techniques or principles of a musical idiom; it may help to establish a specific musical tradition within its social context; it may show the relationship of music to dance or other art forms. The educational film, whether intended for student, teacher, community-at-large, or a combination of these, should be regarded as only one of the media brought to bear on the subject.

7.3.3. Suggested Research and Filming Projects

Various projects aiming at the successful use of motion pictures are presented below:

(1) A survey should be made of existing films relating to music which meet as nearly as possible the standards mentioned above. The relatively small number which will meet these requirements should be reprinted, or made anew for widespread distribution. Certain films devoted to a history of jazz, to Segovia, Stravinsky, "Young Persons Guide to the Orchestra" by Benjamin Britten, one on American Indians, may be cited as examples. No existing motion pictures treating the music of non-western cultures can be recommended.

(2) Unrehearsed films should be made of outstanding teachers at work in the classroom.

(3) An observation film covering a period of weeks should be devoted to the learning process of a child studying instrumental performance.

(4) Various types of teacher training films should be made and used on an experimental basis. For example, Henry Brant's approach to training elementary school children in performance and composition; training students in the elementary grades in the performance of Javanese gamelan; new uses of traditional instruments suggested by experiments in jazz but not necessarily restricted to this type of music.

(5) On-location films should be made of selected musical cultures of the world, perhaps using music as a direct entry in getting to know and understand the society of which it is a uniquely valued part. Such subjects should be treated analytically, descriptively and contextually. Through commentary, comparative method might be included.

(6) Experiments should be made in synchronizing tape recordings with (musically) silent films.

(7) Studies should be initiated in the use of video tape in lieu of motion picture film to produce better quality of sound. These might include the development of a single all-purpose apparatus in the schools which could accommodate video tape, sound tape, discs, radio, etc.

7.4. Tape Recording

7.4.1. Present Uses

The present rehearsal and diagnostic use of tape recordings is often unsatisfactory because of inadequate microphones, recording technique, and playback facilities. Such tapes are nevertheless good for showing progress and stimulating self-evaluation. An appraisal of timbre, however, is impossible without excellent reproduction.

7.4.2. Suggested New Uses

Some suggestions for new or seldom utilized applications for the tape recorder may be made.

(1) The tape recording is an ideal medium for programs of self-instruction, particularly in the areas of ear-training and listening.

(2) Spontaneous improvisation can be captured on tape as a basis for later composition.

(3) Student compositions performed by students and recorded by students on tape can be instructive in making a composite of "best takes."

(4) Composition employing two tape recorders, or, by the splice method, even one, should be encouraged for students. The tape recorder lends itself also for compositions accompanying plays or dance recitals.

7.4.3. Suggested Research.

Quite aside from the immediate area of educational research, studies now in progress that contribute to music education could benefit by research directed at producing certain types of electronic equipment. Both ethnomusicologists and students of physiological and psychological acoustics, for example, would need:

(1) a precise tape recorder with as many as 8 or 12 channels either for studio or battery operation for analytical and field studies;

(2) a variable speed tape recorder which does not alter the pitch.

7.5. Phonograph Recordings

The vast literature available on phonograph records, in spite of the limitations of this type of sound reproduction, invites continuing use at all levels of education. Students, though, should have frequent opportunities to compare recorded sound with live performances.

The repertory of recorded music in its scope and variety is now far in advance of the repertory of school music. It therefore offers an immediately available medium for improving this aspect of education. Many items now in the catalogs will drop out of print, as others have in the past. These should be reprinted for educational purposes, perhaps under a special label. Major recording companies should be approached with the idea of mass-marketing old and new records and tapes for educational use at minimal prices. This has been done successfully in other countries.

7.6. Television

Television receiving sets generally have an even poorer quality of sound reproduction than motion picture sound tracks. For this reason television as a teaching aid should be considered mainly as a visual supplement in the study of music. Video tapes are frequently-modulated and therefore offer the potential of good sound reproduction if receiving sets were provided with a high-fidelity speaker system.

The field of television as it relates to music education may be considered in three categories: general educational programs with a mass audience in mind, special educational programs beamed at the schools, and closed circuit television. Educational programs in all three categories of telecasting have basic faults in common. The direction of camera work betrays a lack of musical sensitivity; there is often too much talk and too little music; the narrative presentation is likely to be static--something that should be heard and not seen; presentations involving theory tend to be rudimentary and inaccurate. All of these shortcomings point to the need for guidance from qualified musicians.

7.6.1. Programs for Mass Audiences

In connection with the first category--general educational programs intended for a mass audience--several recommendations are in order:

(1) Exceptional television programs both domestic and foreign should be made available on kinescope film for restricted use by the schools or

educational stations. Examples are old "Omnibus" programs, and others from national networks, the British Broadcasting Corporation, and other foreign radio-television stations.

(2) Good materials produced abroad might be made available through an exchange program between the United States Office of Education, which would collect them, and state-owned stations.

(3) Foundation support should be sought for educational programs aimed at wide distribution.

(4) The artistic value of educational programs should be improved through professional production and building them around themes of real content.

(5) Animated cartoons have an especial appeal for children, but extensive experimentation is needed to improve content and technique of presentation.

(6) The association of the plastic and graphic arts with great music might provide a field for experiment in programming.

7.6.2. Programs for School Children and Teachers

The second category--special educational programs aimed at schools--offers a particularly good opportunity to provide filmed dance, opera, and similar manifestations not available outside the large metropolitan areas. Union cooperation should be sought in connection with the release of such materials. Teacher-training films should show children involved rather than only the teacher addressing the cameras.

7.6.3. Closed Circuit Programs

The third category--closed circuit broadcasting--affords the most control for educational objectives and serves a wide variety of uses. Programs in this category should preserve the same high standards mentioned above.

7.7. Radio

Although there were mixed opinions on the usefulness of radio for teacher training and in the classroom, it was recommended that: (1) university radio-television stations be receptive to the idea of cooperating with local experts from the schools in the preparation of programs; (2) that permission be sought to tape radio programs for limited educational usage and (3) that local radio stations should be encouraged to present live performances, including presentations "on location," in the expectation that such programs would result in increased attendance at live performances. It was noted that by paying a fee universities can be licensed to use aircheck tapes.

7.8. Development of New Equipment and Instruments

Perhaps one of the brightest potentials in the audio-visual field is the development of new scientific instruments and electronic apparatus and also new musical instruments. Several specific research projects are suggested in this connection.

(1) Based on the research and prototypes developed by Charles Seeger, a flexible and automatic music notator should be built for analytical, descriptive, comparative and teaching uses.

(2) Very inexpensive ways should be found for producing multiple copies of music manuscripts. This is especially necessary in the teaching of composition.

(3) A cartridge-loaded tape player for school use would make tapes, already an advantageous medium, more accessible.

(4) Durable disc playback equipment affording high-quality sound should be developed for the school market.

(5) High priority should be given to the development of a new musical instrument pleasing in tone, easily played and representing accurately the variety of harmonic usage to meet the real needs and countless uses now so inadequately filled by that bastard of all instruments--the autoharp.

7.9. General Developmental Programs

It is proposed that an institute be established to implement the recommendations made here and to prepare materials for music teaching generally. This institute might be known as "The Audio-Visual Institute of Music." It could also promote the acceptance of new techniques and content used in music teaching through a program of public information. Such an institute could also establish standards for the training and licensing of sound engineers engaged in musical reproduction, and standards for sound recording and reproducing equipment.

Some of the problems relating to particular media it would have to deal with are suggested in the preceding sections of this chapter. Other more general areas for investigation might be outlined briefly. One of the first tasks of this or a similar agency would be to apply to musical purposes some of the advances already made in technology. Present techniques of programmed instruction should be examined for possible suitability to music. The utilization of existing language laboratory facilities, and the modifications needed to make them serve musical instruction needs to be studied. Storage and wear, problems common to musical as well as industrial uses of tape, film, and records, would be other areas for investigation. Beside these studies that are related to existing research, the institute would initiate, administer, and coordinate research in problems peculiar to educational aids in music.

8. TEACHER TRAINING AND RETRAINING

Essential to the success or even possibility of a curriculum revision as drastic as that implied in the recommendations contained in this report is an extensive scheme of teacher education. This should begin as soon as curriculum plans and materials have been developed in certain study areas. The most urgent phase then would be the training of experienced teachers in the new approaches. Simultaneously should begin modification of programs preparing new teachers.

8.1. Retraining Programs

The retraining of experienced teachers and musicians would take various forms, according to the nature of the program being staffed. Three types of retraining operations are contemplated: (1) for teachers who are not musicians; (2) for musicians who are not teachers; (3) for music teachers.

The favorite scheme for retraining teachers has been the summer institute. This is certainly the most practical, because teachers need not be withdrawn from their schools, and university faculties can be tapped for instructors. The six or eight-week full-time institute has the advantage also that time is available for theoretical or historical study as reinforcement to the material and method of presentation for a particular course of study. Institutes are recommended for retraining occasioned by radically altered curriculum content and method.

For certain purposes, such as repertory rebuilding, shorter workshops might suffice. Repertory workshops could be held at various university centers for conductors of choruses and instrumental ensembles. Vacation periods could be utilized. Workshops or seminars might also suit the purpose of acquainting music supervisors and school administrators with new curriculum developments affecting their subordinates.

Whole most of the retraining should eventually be concentrated upon specialized music teachers, at first the other two categories would deserve a good measure of attention, since there is now a shortage of qualified music teachers. Classroom teachers with musical aptitude could be trained to administer certain aspects of the elementary music program. Musicians without teaching experience but with college degrees could be easily brought into the teaching profession through an institute program. Finally musicians without college degrees could be trained to function in the schools as "music specialists" assigned tasks suitable to them on a part or full-time basis.

Faculties of institutes and workshops should consist of specialists in the areas being taught. Eventually they should also include teachers experienced in the new materials and approaches. It is important that the training not be in the hands of those who have merely read about or otherwise studied the teaching methods and materials being communicated but have never worked with them directly or taught them. Some of the special areas of music for which articulate and inspiring faculty members would have to be found are: composition, dramatic music, jazz, analysis, history, and conducting.

8.2. Teacher Training

Undergraduate and graduate programs of teacher education should be re-examined in line with curriculum revisions recommended here. Teachers need to develop the broadened musical understanding and the increased mastery required to meet the emphasis on creativity recommended in Chapter 2. The standard of literacy, both historical and theoretical will have to be considerably lifted to make courses such as recommended in Chapter 4 and 5 possible or effective. In short the teacher's preparation must reflect the new content of the curriculum.

This does not mean, though, that the college student looking forward to teaching should be subjected to a duplicate of the secondary school curriculum, so that he can then put others through the same mill. This method, often used now in certain areas (string classes, choral and band methods classes, and many others),is wasteful of time and does not develop maturity and initiative in the prospective teacher. Needless to say it does not lead to the mastery of anything, except perhaps of pose and imitation.

What is meant rather is that certain skills which the teacher will be expecting of his pupils he will have to gain in much greater measure. For example, if a teacher is to lead creative activities, he must have worked at length in composition himself and rehearsed performances of his works; he should have tried writing in the musical styles of a number of periods.

Such skills must not be acquired at the expense of the liberal arts content of the teacher-training curriculum, which already is too scanty. The organization of the curriculum will require much deliberation.

9. IMPLICATIONS FOR EDUCATIONAL RESEARCH AND DEVELOPMENT

The Seminar on Music Education generated many ideas, some of them new, aiming to contribute to the improvement of education. During the twelve days of almost continuous and animated debate there emerged certain areas of agreement. These are embodied in the principles, standards, and the recommendations set forth in Chapters 2 through 8.

These results differ from those of a research project in that little stated here has really been demonstrated. They differ also from the products of parliamentary debate in that nothing was enacted, not even resolutions, for the body had no political existence or power. What is needed, therefore, to complete the work of the Seminar are the missing factors: demonstration and enaction; and the testing and decision that must lead to these.

The Seminar's work is incomplete in still another sense. Up to the last day it was busy deciding upon substantive issues concerning the six main problems. By the time the conclusions of the separate panels were communicated to the participants at large, it was time to adjourn. Therefore the crucial question of how to implement the suggestions of the Seminar was never reached. The drafting of a master plan and time-table for research and development in music education remains an important residual task.

9.1. Formulation of a Master Plan

It would appear, therefore, that a shorter conference of a committee made up of some of the participants and persons with experience in educational development must first of all settle upon a plan of attack. This same or similarly constituted committee should then continue to oversee the execution of the plan.

Section 1 of the Seminar did devote some thought and discussion to the implementation of its recommendations, and these would apply to much of what the other sections proposed. First, it suggested that a pilot curriculum be set up in detail. This would then be tested in a number of schools. An evaluation of its success would be attempted on the basis of four criteria: student achievement in terms of the curriculum's goals, its success in preparing students for college or other advanced training, its ability to challenge teachers, and its capacity to fit into the pattern of education generally existing in the schools. The first phase of this evaluation will depend upon devising tests, both achievement and predictive, a difficult task in an area where tests have been a great stumbling block because of the non-verbal nature of the products of learning.

9.2. Development of a Pilot Curriculum

The formulation of a pilot curriculum covering the span from kindergarten to the 12th grade is a large order. It cannot be entrusted to a single group of investigators, but would have to be distributed among several study groups working concurrently and in consultation through periodic joint meetings.

9.2.1. Formation of Study groups

The composition of the study groups assigned to various main tasks would be similar to that of the present Seminar. Specialists in the branches of music relevant to the task would form the bulk of the group. A number of teachers and administrators experienced in the level or levels of instruction concerned would complete its personnel. For example, a junior high school study group would include at least one of each of the following: a composer, a choral conductor, an instrumental conductor, a historical musicologist, an ethnomusicologist, a performer, a jazz musician, an educational administrator, a teacher. The collaboration of other specialists would be enlisted on a consulting basis. All of these persons should represent the highest standards of accomplishment as measured by their position in their own fields.

The study groups would have to operate on a continuous basis over a substantial period of time. This means that many of its members would have to be assigned to the project on a released time basis--from one-third to full time--through their schools or universities. Summer work sessions could be utilized for some phases of the project requiring constant consultation between the members of a group and between groups.

9.2.2. Texts and Materials

Once the curriculum is decided upon, further groups of specialists would need to be formed to create the texts and materials essential to the operation of the program. One group might develop the material for a course unit on French and German folk music, another on jazz and American music; another would be preparing editions for junior high school choral programs, or for smaller mixed ensembles at that level. During this phase of the project some geographical proximity would be desirable. An east coast group, a midwestern group, and a west-coast group might be contributing different parts of a set of materials. Geographical representation would be advantageous because of the eventual requirements of widely distributed testing and teacher-training programs.

As materials for portions of the curriculum become readied, they should be presented to experienced teachers through institutes, workshops, seminars and the like (see 8.7.). This should be done by some of the same specialists who collaborated in the planning and preparation.

9.2.3. Trial Applications

Trials of aspects of the curriculum in selected schools could take place piecemeal at first, since it would require an entire generation of school children taken through twelve years to gauge the efficacy of a curriculum as a whole. No one level can be said to have priority. Rather it would be desirable to get whatever programs are ready into testing without delay.

9.3. Supporting Research

Not all the recommendations of the Seminar can be implemented through this process. In certain areas research much precede or accompany the curriculum development. The most urgent research has been already mentioned in other chapters. A few other research projects that were foreseen by the Seminar are briefly described now. They are not listed in any order of priority, and this list is not intended to be comprehensive.

9.3.1. Tests

Because classroom courses have been the exceptions in music, testing has not progressed at the rate it has in other fields. There are a few standardized tests for talent and achievement but these have not won any widespread application. Preparation of tests should be under the direction of subject-matter specialists, with psychologists used as consultants.

9.3.2. Creativity

Creativity has recently become a subject of intense investigation. Much of the present research is directed at non-artistic aspects. A study of the relation of other types of creativity to musical creativity might reveal common elements. How musical creativity can best be developed and what it contributes to other musical and non-musical aptitudes are two problems that would deserve investigation.

9.3.3. Intensive Training

Parallels between music and language study are many. A controlled program of experimentation should be conducted to determine whether intensive training as used in language study would benefit a musical program. A period of intensive all-day contact with the subject (such as might be feasible during summer periods) would be followed by continuing normal contact with the subject--which might be an instrumental technique--to maintain the skills acquired. Such study would be particularly applicable in teacher-training programs, in which a number of instruments must be learned within a period of two or three years.

9.3.4. Exposure to Music

Little is known about how different types of exposure to music affect subjects. Research should be initiated to determine how some of the following modes of hearing music influence attitudes, habits, and learning: listening under circumstances of partial attention, as in commercial background music, theatre incidental music, television and film "mood" music, ballet music, etc.; saturation listening in which subjects are presented with a small amount of music in repeated doses. The last is suggested as a method to purge the ears of the effects of background music, as a kind of "tapestry of sound." It would not be accompanied by any explanation or announcement. Other types of listening would be similarly studied--for example listening with score when the subject has insufficient training to read it completely.

9.3.5. The Nature and Scope of Jazz

There is little agreement on what truly constitutes jazz. Many purists exclude a variety of manifestations that other jazz practitioners accept. All types of jazz, jazz-derived or jazz-influenced music are not equally relevant to elementary and secondary education. A better definition of the scope of the repertory is needed.

9.3.6. Space and Architectural Requirements for Music

Research should be undertaken to determine the optimum design of school music rooms. Qualified musicians are rarely consulted when schools are designed. A set of standards prepared with their help would assure the best utilization of available space.

9.3.7. Immunity from Copyright Laws

The educational use of copyrighted materials is the source of countless problems in the field of music. For example, tapes are made, sometimes interspersed with instructions, of commercial recordings for listening assignments. That this is an illegal practice tends to be overlooked. When a chorus or other ensemble needs parts for a performance and only the score is available in print, the parts are sometimes copied from a copyrighted edition and duplicated through ditto, blueprint methods, Xerox, etc. Again this copying and duplication constitute infringements of copyright. The possibility of granting free use of copyright material to educational institutions, which will use the material only for performances and playbacks to which admission is not charged, should be investigated.

9.3.8. Tuning

Badly tuned pianos and other instruments plague music instruction. Good trained piano tuners are scarce. Research should be directed at devising simple schemes for tuning instruments that could be taught to music teachers. Perhaps a less expensive version of the Stroboconn could be developed for this purpose.

Appendix A

Biographical Information on the Participants

Miss ADELE ADDISON is a well known concert soprano. In addition to her appearances in solo recital and with oratorio societies, symphony orchestras, and chamber groups, her performances have been preserved on several record labels. These include solo roles with the Shaw chorale and premiere recordings of new works. Her outstanding musical achievements have been recognized by a Ford Foundation Grant and an honorary Doctorate of Humane letters.

Mr. HERBERT ALPER is District Supervisor of Music in the Farmingdale, New York, public schools. In addition he has been active as a conductor of community choruses and bands and as a professional pianist and lecturer. He attended the Bennington Summer Institute in 1962. He has contributed to the Voice of America broadcasts, and articles by Mr. Alper have appeared in the _Music Educators Journal_.

Mr. HOWARD L. BOATWRIGHT, JR., is Associate Professor of the Theory of Music at Yale University. He is active as a violinist, conductor, theorist and composer. He is author of _An Introduction to the Theory of Music_. Professor Boatwright was a Fulbright Lecturer in India and has received numercus awards and prizes.

Mr. HENRY BRANT has served on various music faculties and at present teaches composition and conducting at Bennington College, Vermont. He has received two Guggenheim Fellowships along with various other prizes and awards. Mr. Brant has composed music for radio, films, and ballet, as well as symphonic and chamber works, several of which are available on records. His compositions are especially noted for experimentation with antiphonal effects.

Dr. ALLEN P. BRITTON is Associate Dean of the School of Music at the University of Michigan. He is past-president of the Music Educators National Conference and is editor of the _Journal of Research in Music Education_.

He has written articles for that periodical as well as _Music Educators Journal_, _Music Library Association Notes_ and others, both in the fields of education and in early American music.

Mr. JOHN H. CARTON, JR., is Supervisor of Music for the public schools at Ayer, Massachusetts. He also serves as conductor and director of various high school musical organizations.

Mr. EDWARD T. CONE is Professor of Music at Princeton University. He is active as a pianist, composer and critic, and has held the Woodrow Wilson and Guggenheim fellowships. He has published choral music, and his articles have appeared in _American Scholar_, _Musical Quarterly_, _Perspectives of Modern Music_, and other periodicals.

Mr. MERCER ELLINGTON is director of his own jazz show for WLIB, New York City. He is also a teacher of jazz and has done arranging and producing of jazz recordings for various companies. Mr. Ellington has also published several songs.

Mr. LUKAS FOSS is presently Music Director and conductor of the Buffalo Philharmonic. He was until recently Professor of Music at the University of California at Los Angeles. He has appeared as piano soloist with major orchestras, and was sent as a cultural delegate to the USSR by the State Department. Among various awards he has held a Guggenheim fellowship and the Prix de Rome. Mr. Foss' compositions encompass nearly every major category; many of these have been published or released on record.

Mr. NOAH GREENBERG is Musical Director of the New York Pro Musica. In addition to his conducting and performing activities with this group, he has edited a considerable amount of early music for publication. Mr. Greenberg has been the recipient of both the Guggenheim and Ford fellowships.

Mr. THOMAS HILBISH is Director of Music at Princeton, New Jersey, High School. He is active as a choral conductor there and at Princeton University. Performances of his choral groups have been released on records.

Dr. MANTLE HOOD is Director of the Institute of Ethnomusicology at the University of California at Los Angeles. He has held Fulbright and Ford fellowships and is currently Project Director for a three-year field expedition in Ghana. Dr. Hood has pioneered in the organization of ensembles to play non-western music and himself plays several oriental instruments. His specialty is Javanese music on which he has written the book The Nuclear Theme as a Determinant of Patet in Javanese Music. He is co-author of the forthcoming book Musicology.

Miss EVELYN HUNT is Chairman of the Music Department at the Dalton School, New York City. She has conducted numerous workshops in music for elementary school teachers and has published a song book for use with small children.

Mr. MILTON KATIMS is Musical Director and conductor of the Seattle Symphony Orchestra. He has concertized and recorded extensively as a violist with the Budapest String Quartet and the New York Piano Quartet. Mr. Katims has received numerous honors, including an honorary doctorate of music. He has transcribed and edited a wealth of music for the viola.

Mr. LEON KIRCHNER is Professor of Music at Harvard University. He teaches composition and theory, and is active as a pianist and conductor. Among various honors, he has held two Guggenheim Fellowships and has twice received the New York Music Critics Circle award. Mr. Kirchner has composed and published numerous compositions for piano, chamber ensembles, string quartet and orchestra.

Mr. IRVING LOWENS is Assistant head of the Reference section in the Music Division of the Library of Congress. He is also music critic for the Washington Evening Star. He holds offices in several national musical organizations and was the first recipient of the Moramus Award given by the Moravian Music Foundation for distinguished service to American music. Mr. Lowens has published extensively, particularly on the history of American music.

Mr. OTTO LUENING is Professor at Barnard College and Columbia University. He also serves as a Director of the Columbia-Princeton Electronic Music Center. Mr. Luening has been a Fellow of the Guggenheim and Rockefeller foundations and has been awarded an honorary Doctor of

Music degree. His many compositions range from short pieces and songs to orchestral works and an opera. He has experimented extensively with compositions that combine live and electronic sound sources.

Dr. WILLIAM B. McBRIDE is the Chairman of the Department of Music Education at Ohio State University. He has served as president of the Music Educators National Conference and has published articles in Music Educators Journal and other periodicals.

Mrs. EARNESTINE MANNATT is assistant superintendent of elementary schools in Los Angeles.

Mr. WILLIAM J. MITCHELL is Professor and Chairman of the Department of Music, Columbia University and Lecturer at Mannes College of Music. He has been secretary and vice-president of the American Musicological Society and was sent as a visiting musicologist to Russia by the State Department. He has published Elementary Harmony, and edited and translated C.P.E. Bach's Essay on the True Art of Playing Keyboard Instruments.

Mr. LIONEL NOWAK is a member of the music faculty at Bennington College. He has been active as a conductor and as a travelling lecturer and piano recitalist for the Association of American Colleges.

Dr. CLAUDE V. PALISCA, Associate Professor of the History of Music at Yale University, specializes in renaissance and baroque music and the history of theory. He has held Fulbright research fellowships in Italy, and the John Knowles Paine and Guggenheim fellowships. He is author of Girolamo Mei; Letters on Ancient and Modern Music (1960) and co-author of the book Musicology scheduled for 1963.

Dr. MARCUS RASKIN is a former member of the White House staff in which he functioned as an advisor on education. He is presently a Fellow of the Institute for Policy Studies and a member of the Panel on Educational Research and Development.

Dr. JERROLD ROSS is Chairman of the Department of Music Education at the New York College of Music. He also serves as music consultant to the Dalton Schools. Dr. Ross is preparing for publication the book, Music is Movement.

Mr. ERIC SALZMAN is Music Director of WBAI, New York City. After a period of advanced study in Rome as a Fulbright scholar, Mr. Salzman was music critic for the New York Times. He has also published in the London Times, Melos, and other periodicals and is preparing for publication a book on 20th century music.

Mr. ALLEN SAPP is Professor of Music and Chairman of the department at the State University of New York at Buffalo. He is Chairman of the Advisory Council of the Buffalo Philharmonic, a member of the Advisory Committee of the New York State Council on the Arts and a trustee and officer of numerous local and national organizations. He has held lectureships at the University of Chicago, the Salzburg Seminar on American Studies, and Brandeis University, and has been a Howard Foundation and a John K. Paine Fellow.

Mr. THEODORE STRONGIN is presently Arts Editor of the Knickerbocker News, Albany, New York. He has also served on the Chattanooga Times and the New York Herald Tribune. He was formerly on the faculties of Bennington and Dartmouth Colleges and has published numerous articles in addition to his contributions as a newspaper critic.

Mr. BILLY TAYLOR is active as a pianist, composer, lecturer, and author in the field of jazz. He has his own show on WNEW, New York City, and is a frequent guest on television. He has led jazz groups in concerts in the United States and Europe and has released numerous recordings. He has also published several collections of jazz piano solos and has written for Saturday Review and Downbeat.

Mr. RONALD THOMAS is Director of Music for the public schools of Nanuet, New York, where he directs several performing organizations. He attended the Summer Institute at Bennington College in 1962.

Dr. GID WALDROP is Dean of the Juilliard School of Music. Professionally he has been active as a conductor of both university and civic orchestras and was for several years Editor of Musical Courier. For the last ten years he has served as consultant to the Ford Foundation and more recently was its field representative for the Young Composer Project.

Mr. G. WALLACE WOODWORTH is Professor of Music at Harvard University. For many years he was the conductor of the Harvard Glee Club and the Radcliffe Choral Society and was the first president of the College Music Society. For over a decade he has presented "Tomorrow's Symphony," an educational radio program on the Boston Symphony Orchestra concerts. He has also taught a television course on the symphony for the National Educational Network. Professor Woodworth has received the Moramus Award and three honorary doctorate degrees. His book, The World of Music, will be published in the near future.

Appendix B

Schedule of Sections

SECTION 1: MAKING, READING, AND WRITING MUSIC

Chairman: Lionel Nowak
Reporter: Theodore Strongin
Paper: William C. Hartshorn

Miss Hunt, Mrs. Mannatt, Messrs. Alper, Boatwright, Brant, Luening, Nowak, Raskin, Strongin, Taylor

SECTION 2: REPERTORY IN ITS HISTORICAL AND GEOGRAPHICAL CONTEXTS

Chairman: Mantle Hood
Reporter: Allen Sapp
Paper: William B. McBride

Messrs. Ellington, Greenberg, Hilbish, Hood, Katims, Lowens, McBride, Sapp, Thomas, Waldrop

SECTION 3: THE DEVELOPMENT OF UNDERSTANDING OF MUSICAL LITERATURE

Chairman: William Mitchell
Reporter: Eric Salzman
Paper: Edward T. Cone

Messrs. Britton, Carton, Cone, Foss, Mitchell, Palisca, Ross, Salzman, Woodworth

SECTION 4: UTILIZATION OF COMPOSERS AND PERFORMERS IN RESIDENCE

Chairman: Noah Greenberg
Reporter: Marcus Raskin
Paper: Gid Waldrop

Miss Addison, Mrs. Mannatt, Mrs. Ellington, Greenberg, Katims, Nowak, Raskin, Strongin, Waldrop

SECTION 5: EXPLOITATION OF NEW EDUCATIONAL MEDIA, SUCH AS FILMS, TAPES, AND PROGRAMMED INSTRUCTION

Chairman: Otto Luening
Reporter: Mantle Hood
Paper: Eric Salzman

Miss Hunt, Messrs. Alper, Brant, Carton, Hood, Luening, McBride, Mitchell, Ross, Taylor, and Salzman.

SECTION 6: DEVELOPMENT OF COURSES, RESOURCES AND ACTIVITIES FOR PERFORMING STUDENTS

Chairman: Allen Sapp
Reporter: Edward T. Cone
Paper: Allen P. Britton

Messrs. Boatwright, Britton, Cone, Hilbish, Kirchner, Lowens, Palisca, Sapp, Thomas, Woodworth